

—  
Stone image of Lord Mahavira seated under a richly curved 'Chatra'  
Courtesy Department of Archaeology, Govt. of India

राग द्वेष जाके नहीं पइहे, हम ऐसे के चाकर हैं ।  
क्रोध मान, मद, मोह न जाके, समता रस के सागर है ।  
मति, श्रुति, अवधि, ज्ञान मन पर्याव, केवल ज्ञान के आकर है ।  
पद्मासन आसन प्रभु सोहे, चारित्र गुण रक्षाकर है ।  
भक्ति बिना बहुते दुख पायो, सेवा से सुख सागर है ।

इद ज्ञान रूपम् स्वय तत्त्ववेदी ।  
न पूर्णा न शून्य सचैतन्य रूपम् ।  
अन्यो भिभिण न परमार्थमेकम् ।  
चिदानन्द रूपम् नमो वीतरागम् ।

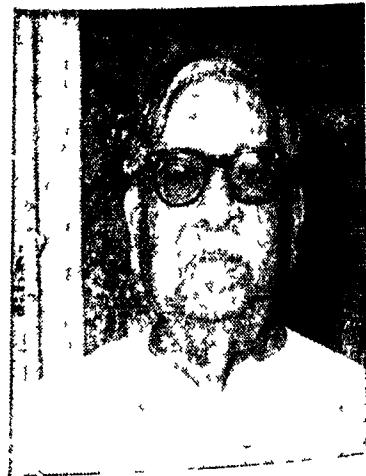
क्यों कर भक्ति करु प्रभु तेरी ।

काम क्रोध मद मान विपयरस, छोड़त गेल न मेरी ।  
करम नचावत तिमही नाचत, माया वस नट चेरी ।  
द्विष्ट राग दृढ़ बधन बाध्यो, निकसत न लहे सेरी ।  
करत प्रशासा सब मिल अपनी, परनिदा अधिकेरी ।  
कहत मान जिन भाव भगत बिन, शिव गत होत न नेरी ।



**Prof. O C. GANGOLY,**

Renowned Art Critic, Fellow of the Asiatic Society of Bengal, Hon Correspondent Archaeological Survey of India, Author of Masterpieces of Rajput Paintings, Etc. Etc.  
Formerly Bageswari Professor of Indian Fine Arts, Calcutta University



**Dr SUNITI KUMAR CHATTERJI**

*M A (Calcutta) D Lit (London)  
Hon D Litt (Rome)*

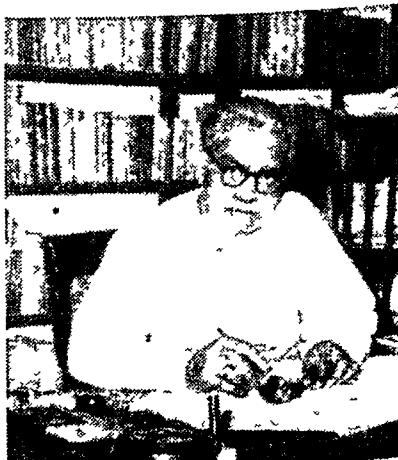
Bhashacharya Sahitya Vachaspati Padma Vibhushana Emeritus Professor of Comparative Philology in the University of Calcutta and Chairman W B Legislative Council (Senate)

**Dr KALYAN KUMAR GANGULY**  
*M A, Ph D*

Lecturer, Dept of Ancient Indian History & Culture University of Calcutta and Author of many books of Art



**Sri SIVENDRA KRISHNA  
MOOKHERJEE,  
M A**  
of the Art Section Indian  
Museum, Calcutta



**Prof. S. K. SARASWATI  
M.A FAS**

A reputed Scholar in history of art and antiquities formerly Professor of Archaeology in the University of Calcutta at present the Secretary & Curator of Victoria Memorial Hall, Calcutta

# MAHAVIRAJ JAYANTI WEEK

19TH APRIL '64 TO 26TH APRIL '64



BHARAT  
JAINA  
MAHAMANDAL  
7, CAMAC ST CAL-16  
Phone 44 5234

▼  
EXHIBITION

OF

JAINA

ART

● ●

ACADEMY

OF

FINE ARTS



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#### THE COVER

*One of the Jaina Temples  
of PALITANA—Satrunjaya Hills*

#### COURTESY

*Shri Shanti Chand Bhandari,  
C/o Imperial Chemical Industries (I) Ltd*



RAJ BHAVAN

SOMBAY

9th April, 1964



MINISTER  
INFORMATION & BROADCASTING  
INDIA

New Delhi-1

April 10, 1964.

Jain contribution to Indian thought and culture is varied and valuable. I am glad to know that the Bharat Jain Mahamandal, Calcutta, is organising an exhibition later this month to focus attention on this aspect of our civilization. I wish the exhibition success.

*Vijaya Lakshmi Pandit*

(Vijaya Lakshmi Pandit).



#### MESSAGE

I send my best wishes to Bharat Jain Mahamandal for organizing an exhibition of Jain Art as a part of the Mahabir Jayanti Week.

India's contribution to religious thought has been profound and lasting. The part played by Jainism in this contribution is tremendous. Besides, it did a great deal to the promotion of art in India. Many of the paintings and sculptures associated with Jainism are a treasured part of the Indian heritage.

I wish Mandal every success in its efforts.

*S. N. Sinha*  
(Satyanarayan Sinha)

and P&T  
LAW MINISTER, INDIA  
1, Willingdon Crescent,  
New Delhi, the 9th April 1964.

#### MESSAGE

I am extremely pleased to learn that Bharat Jain Mahamandal is celebrating Mahabir Jayanti on the 24th April, 1964 and that in connection with the celebrations an exhibition of Jain Art is going to be opened at the Academy of Fine Arts, Calcutta, on the 19th April. I send my best wishes for the success of Mahabir Jayanti celebrations and the exhibition.

*A. K. Sen*  
(A. K. Sen)

CHIEF MINISTER  
GOVERNMENT OF WEST BENGAL



CALCUTTA  
April 9 1964

I am glad to learn that Bharat Jain Mahamandal is organising an exhibition of Jain paintings, manuscripts and sculptures in Calcutta during this month on the occasion of the Mahabir Jayanti. Some of the finest specimen of Indian art are to be found in Jain Temples and in Jain manuscripts so well preserved in almost all parts of India. This treasure is our national heritage and it reminds us of the glorious past which Indian culture had. I am sure this exhibition will be widely appreciated in the City of Calcutta.

I send my good wishes to the organisers

(Prafulla Chandra Sen)



SPEAKER  
LEGISLATIVE ASSEMBLY  
WEST BENGAL  
CALCUTTA  
The 8th April, 1964.

Message from Shri Keshab Chandra Basu,  
Speaker, West Bengal Legislative Assembly

\* \* \* \* \*

Jain Art occupies a very prominent position amongst the old paintings, manuscripts and sculptures, for which India is famous throughout the modern world.

All lovers of art and culture will have the opportunity to look into and study Jain Art as it existed in the past from the paintings, manuscripts and sculptures to be exhibited at the Exhibition. Credit should go to the Bharat Jain Mahamandal and the members thereof, who are behind this organisation. However high the standard of the exhibits may be, it could not have any educative value unless scholars and students get the occasion to study them.

I wish your Exhibition great popularity and all success.

*Keshab Chandra Basu*  
(Keshab Chandra Basu)



DEPUTY CHIEF WHIP  
COUNCIL OF STATES

१६२, साउथ एवन्सू,  
नई दिल्ली,  
१३-४-६४।

मुझे यह जान कर परम प्रसन्नता है कि भारत जैन महामंडल ने जैन चित्रों, दृष्टिक्षित सूर्थों तथा मूर्खियों की एक प्रदर्शनी का आयोजन विद्या है। भावान महावीर की जयन्ती के बावजूद जवसर पर इस प्रदर्शनी का आयोजित होना इस पर बाग चाँद लाना है। भारतीय कलाजो में जैन कला का एक अपना स्थान है जो ऊचा ही नहीं बल्कि भारतीय कला को भीरन्वित करने वाला है। मैं भावान महावीर के चरणों में जपनी नदांजली जपित करता हुआ इस प्रदर्शनी की सफलता के लिए अपनी हार्दिक शुभकामनाएं पेजता हूँ।

भवदीन,  
राजपत भिण्ठुगर.  
(राजपत सिंह द्वारा)  
संसद-सदस्य।

BIJOY SINGH NAHAR  
MINISTER IN CHARGE  
LABOUR AND PUBLICITY  
GOVERNMENT OF WEST BENGAL  
WRITERS BUILDINGS  
CALCUTTA



बिजय सिंह नाहर  
श्रम ओ प्रशासन मंत्री  
प्राचीन ग गवर्नर  
वाइटर्स बिल्डिंग्स  
कालकाटा।

8th April, 1964.

I am glad that the Eastern Regional Committee of Bharat Jain Mahamandal are organising an Exhibition on the occasion of birth anniversary of Jain Tirthankar Lord Mahabir. Jain art and literature are very important contribution to the culture of India. The Exhibition will surely make a good publicity, especially about the importance of Ahimsa in the present day world.

I wish success of their endeavour

Bijoy Singh Nahar  
(Bijoy Singh Nahar)



April 11, 1964.

M e s s a g e.

I am glad that in connection with the Mahabir Jayanti, the Bharat Jain Mahamandal is organising an Exhibition of Jain Art at the Academy of Fine Arts, Calcutta, and that the 19th April has been fixed for the opening of the Exhibition. I wish the Exhibition all success.

*C. P. Ramaswami Aiyar*



B H A R A T I Y A   V I D Y A   B H A V A N

*President*

DR. K M MUNSHI B A LL.B D.LITT LL.D

*Vice-Presidents*

SIR H V DIVATIA M A LL.B

FORMER CHIEF JUSTICE OF SAURASHTRA

SMT LILAVATI MUNSHI

TELEPHONE 77451  
TELEGRAMS BHAVIDYA

CHOWPATTY ROAD  
B O M B A Y 7

April 9, 1964

Dear Shri Rampuria,

I am in due receipt of your letter of April 4. I am glad that the Bharat Jain Mahamandal is organizing an Exhibition of Jain Art at the Academy of Fine Arts, Calcutta, to be opened on April 19 to mark the Mahabir Jayanti week. I wish the Exhibition every success.

Yours sincerely,

*K. M. Munshi*  
(K. M. Munshi)

*We express*

*our*

*Gratitude to*

Lady Ranu Mookherjee

Sm Sreemati Tagore

Hon Shri Bejoy Singh Nahar

Shri Narendra Singh Singh

Shri Chunnilal Nowlakha

Shri Hanuman Prasad Poddar

Muni Punyavijayaaji Maharaj

The Authorities of Ashutosh

Museum

The Trustees of Jain Swetambar

Panchayati Temple

Shri Rajendra Singh Singh

**FOR LENDING THE EXHIBITS**



Dr Suniti Kumar Chatterjee

Prof S K Saraswati

Sri Siven Mookherjee

Prof O C Ganguly

Prof K K Ganguly

**FOR KINDLY CONTRIBUTING THE ARTICLES**



Mr A Ghose, Director General,  
Archaeology

Prof Deva Prosad Ghose,  
Curator, Ashutosh Museum

Mr Vijay Raghavan,  
Superintendent, Archaeolog:

**FOR PERMISSION TO REPRODUCE PLATES**



Our  
President  
WELCOMES  
You

Ladies and Gentlemen,

I consider it a great privilege to welcome you all on behalf of the members of the Bharat Jaina Mahamandala to this function

As you all are aware, the auspicious Birth Anniversary of Lord Mahavira - the last Jain Tirthankara - is observed every year on Chaitra Sukla 13. This year it coincides with Friday, the 24th April and with today's function we inaugurate the Mahavira Jayanti Week.

Lord Mahavira was born in 599 B C in Vaisali. Mahavira's father was King Sidhartha and Mother Rani Trisala. He renounced the world at the age of 30 and adopted the life of asceticism. After 12 years of Tapasya, he attained Kevaliship (omniscience). His preachings continued till he attained Nirvana in the year 527 B C at Pawapuri.

This year is the 2563rd year of his auspicious advent and today we start the Mahavira Jayanti Week and invite you to join, if possible, other functions which will follow, not merely because Mahavira was the last of the Jain Tirthankars, but because his message of Ahimsa and Aparigraha have great significance in this Thermo-Nuclear Age of ours.

Thermo-Nuclear weapons threaten the future of Human Race and we cannot forget the warning of the Late President Kennedy

"Our children and grand-children are not merely statistics towards whom we can be indifferent"

We naturally owe you an explanation as to why this Exhibition of Jain Art is being held and more so on the occasion of Mahavira Jayanti Week

Let us see what Sir Herbert Read, one of the most renowned authority on art had to say —

"We look back into the past and see Art and religion emerging hand in hand from the dim recesses of pre-history. For many centuries they seem to remain indissolubly linked."

There are no people primitive or civilised who have no Art. Similarly, whether a religion allows Idol worship or not, it also has its own art. With some, Art takes geometric shape whilst with others it takes organic shapes. In every age Art exists, and it is through the art of that age, that we try to understand the cultural level, as well as the civilisation of any particular age.

The Artist does not only express himself but he also gives us an inkling into the life and ideals of his people. Thought and feeling, intellect and imagination, work and illuminate each other. In our country Art has always been closely associated with culture and Religion.

It is sometimes thought that Jainism, by its emphasis on self-discipline and stress on renunciation of wordly things does not allow or encourage Art. But this is not correct.

Our Philosopher President Dr Radhakrishnan says—

"All Seers, whatever be their sect or religion to which they belong, ask us to rise to the conception of a God above Gods, who is beyond image and concept, who can be experienced but not known and who is the vitality of the human spirit and the ultimacy of all that exists. This is the highest kind of religion, the practice of the presence of God."

We attain this through meditation, contemplative prayer. To aid the concentration of mind, as a support for contemplation, we have image worship. By their visible aspect our thoughts are drawn up in a spiritual flight and rise to the invisible majesty of God. We adore the Divine through the symbol or the image.

Temples, like Churches and Mosques, are witnesses to man's search for God We have in our country many temples, some in ruins, some deserted, and there does not seem to be any justification for others unless we, through them, are able to capture the true spirit of religion It is in these sacred precincts that we have to fix our minds for some brief intervals in the routine of life on what is permanent In this modern age when we depend so much on the mechanical devices whose smooth functioning enables us to live a life of comfort at the material level, we tend to become estranged from an awareness of the inner reality When the centre of life shifts to the object, we overlook our own free subjectivity "

One of the pleasant items of today's programme is Abhinandan to Sri Indra Dugar Sri Sohanlal Dugar, President of the Akhil Bharat Jaina Mahamandal - our parent Organisation has very kindly agreed to present the Felicitation on our behalf Let me take this opportunity of stating here that it gives us great pleasure to offer our felicitation during the Mahavira Jayanti Week

It is well known that Lord Mahavira always encouraged his followers and disciples to develop their inner or latent capabilities He took pains to help them to achieve this end Therefore we think it right to include this in our programme

We thank you all - Ladies and Gentlemen - for having taken the trouble of coming and encouraging us by your august presence We also thank the great lovers of Art who have very graciously lent their precious antique pieces of Art without which this Exhibition would not have been possible

We also are very grateful to Hon Mr Basu, Hon Mr Sen & Hon Mr Nahar for finding time and taking the trouble of coming here, inspite of their multifarious activities

Hon Mr Sen will inaugurate the Exhibition in a short while and I have no doubt that you will all enjoy it

Bande-Mahaviram—Salutation to Mahavira

*Our Sincere thanks for help in arranging the Exhibition to*

*Hon'ble Sri Bijoy Singh Nahar*

<i>Shri Narendra Singh Singhvi</i>	<i>Shri Chunnilal Nowlakha</i>
<i>Shri Chhote Lal Jain</i>	<i>Shri Moti Singh Srimal</i>
<i>Kumar P S Dudhoria</i>	<i>Shri Nirmal Dudhoria</i>
<i>Shri Kumar Singh Chhajore</i>	<i>Shri Kavindra Kumar Nowlakha</i>
<i>Shri Asoke Kumar Das</i>	<i>Shri Ratan Singh Nahar</i>
<i>Shri Sivendra K Mookherjee</i>	<i>Shri Bhajan Singh Nahar</i>
<i>Shri Rati Chand Bothra</i>	<i>Shri Charitra Coomar Nowlakha</i>
<i>Shri Dwipen Bose</i>	<i>Shri Anil Kumar Kothary</i>
<i>Shri Bhanwarlal Nahata</i>	<i>Shri Pradyot Chand Sethia</i>

*Brochure*

*Shri Chandra Kumar Sarawgi  
Shri Biren S Bader*

- Our innumerable friends and well wishers
- The Press of Calcutta and All India Radio

Prof Suniti Kumar Chatterjee,  
Chairman, West Bengal Legislative Council

## *Jina-Dharma and Ahimsa.*

The philosophy and faith of the Jinas is one of the oldest in India, and its history goes back, according to Jaina tradition, to a very ancient age. It is possibly co-eval with the early Vedic religion in India, and may even be anterior to it, if we think of the theory that behind Jainism and Buddhism are some of the ideologies of pre-Aryan India. In any case, both Brahmanical and Jaina traditions easily take Jaina history to the 10th century B C , the age of the Mahabharata War and the period when the Vedic texts were finally compiled. According to Indian tradition, Krishna Dvaipayana Vyasa and his successors compiled the four Veda texts from a fluid mass of hymns and songs and ritualistic literature which was current orally among the priestly classes of the Aryans settled in India. There are various views with regard to the date of Vyasa and the Mahabharata War as well as of the compilation of the Vedas. The datation starts from before 3000 B C , the traditional period for the commencement of the Kali age, and some scholars take down this date to 2000 B C or 1400 B.C. But following a sober estimate, which has been arrived at by three noted scholars of England and India, who followed totally different and mutually exclusive methods, the period of the Mahabharata War was sometime in the middle of the 10th Century B C , and Krishna Dvaipayana Vyasa as well as Krishna Vasudeva Varshneya, both heroes of the Mahabharata, would appear to have flourished about this time. Dr F E Pargiter, the English scholar, rejected the evidence of the post-Vedic Brahmanas, and relying mainly on the evidence of the Puranas, arrived at this date. The Indian scholar Hem Chandra Ray Chaudhuri, on the other hand, following a totally opposite line of enquiry, in which he rejected the authority of the Puranas and relied only on the Brahmanas and the Upanishads, arrived at the same conclusion that the middle of the 10th century B C was the most likely age of Vyasa and Krishna. This was corroborated by Jaina tradition as pointed out by the English scholar, L D. Barnett, who proceeded along this line of argument that Mahavira, the 24th Tirthankara or Supreme Teachers of the Jainas, was a contemporary of Buddha, about 500 B C , and about 200 years anterior to him flourished Parsva-natha, the 23rd Tirthankara, and about the same distance in time from him lived Neminatha or Arishtanemi, the 22nd Tirthankara, who, according to both Brahmanical and Jaina texts, was a cousin of Krishna Vasudeva and therefore a contemporary of the Mahabharata War. So Jaina history and Jaina philosophy and culture, as differ-

entiated from Brahmanical philosophy and culture, go back at least to the 10th century B C. At that time the Hindu or ancient Indian thought and culture had taken their definite form. It was the result of a fusion of the culture-worlds of all the peoples who had found themselves on the soil of India and started to live side by side with each other in peace and amity. On this background, with its very large amount of racial fusion, some of the distinct ideas and notions of Jainism took shape.

In this racial fusion or miscegenation, we have at least four main types of people, the black or dark-skinned Nishada or Austric (including peoples of the Kol or Munda group primarily), the golden or yellow-skinned Kirata or Indo-Mongoloids, the brown Dravidas or Dravidians, and the fair or white Aryas or the Indo-European Aryans. Their languages and cultures, which, to start with, were quite different from each other, also commingled. As a result of this we have, towards the end of the Vedic period, the Birth of the Hindu People of India.

The highest thought of this Hindu or ancient Indian people of a mixed origin found expression in three systems of philosophy in India, as well as in their language and literature, and there also developed a Common Indian Way of Life and Way of Thought. Brahmanism, which is rooted in the Vedas and which found its philosophical exaltation and exposition in the Upanishads, and later on its popular expression in the Epics and the Puranas and the Dharma-Sastras, was one of the main characteristic manifestations (if not the characteristic one) of this Indian spirit or Indian culture. Then we have the Jaina system of Thought and of Life—the Jaina approach to the world, both seen and unseen. Next we have Buddhism, and the teachings of Gautama Buddha brought in certain new elements in the atmosphere of Indian culture and enriched it and made it universally acceptable in a manner which was unprecedented. There were in ancient India quite possibly other expressions of the Indian spirit as well, of which we find some mention in earlier Indian literature, of the Brahmans as well as the Jainas and Buddhists, in Sanskrit in Pali and in Prakrit. The Ajivikas and the Lokayatas, for instance, were two of the ancient philosophical sects which died out in later times. What may be described as **Indianism** or the general Indian Way of Thought and Life, found its expression in Brahmanism, in Jainism and in Buddhism (the last in its two main schools of Hinayana and Mahayana). One might say that the basic conceptions of these three philosophical approaches as well as ways of life properly merit the name **Indianism**, which we call in Sanskrit **Bharata-Dharma** or **Bharata-Yana**, that is, the Indian Way of Thought and the Indian Way of Life. In the gradual establishment of Indianism, each of these three main philosophical ideologies *cum* sociological organisations had its distinct contribution to make. The highest peak of Brahmanism is in the Vedanta philosophy, and here we have a sense of the Absolute Unity of Life and Being and a conception that Humanity, and for the matter of that, all

life is an integral part of the Macrocosm, which is the Ultimate Reality in Itself, the basic attributes of which are Being, Knowledge and Bliss (**Sat-Chit-Ananda**) Buddhism developed two facets - one is the logical and agnostic ideology of Hinayana Buddhism, according to which man is to strive to attain a release from the limitations of this world by leading a good life and by realising his own innate nature In the imaginative and believing Mahayana, on the other hand, ideas analogous to those of the Brahmanical Vedanta found their expression, and there is thus a greater agreement between Mahayana Buddhism and the Brahmanical (Vedantic) standpoint

Jainism, on the other hand, stands apart in certain basic concepts, and it presents quite an original outlook and ratiocination than do Brahmanism and Buddhism Jainism does not believe, like what Mahayana Buddhism and Vedanta do, in a personal divinity or divinities as manifestations of the All-pervading Spirit, or Reality, which is both transcendent and immanent But it believes that the human soul, or, for the matter of that, the souls of all living creatures, can attain to a blissful state of release from all sorrows and sufferings in existence by living a disciplined life of detachment It is not my purpose, nor is it within my competence, to discuss the basic tenets and practices of Jainism I had read long ago, in Sanskrit, the following **sloka**, giving the essential doctrine of Vedanta as taught by Sankaracharya in half a verse

श्लोकार्धेन प्रवक्ष्यामि यदुक्तं ग्रथकौटिभिः ।  
ब्रह्म सत्यं जगन् मिथ्या जीवो ब्रह्मैव नापरः ॥

slokardhena pravakshyam  
yaduktam grantha-kotibh  
Brahma satyam, jagan mithya-  
jivo Brahmaiva naparah

“In half a verse, I shall declare what has been said in ten millions of books the Supreme Spirit (**Brahman**) is the only True Essence, this phenomenal world (**jagat**) is false, and the human soil (**jiva**) is the Supreme Spirit and nothing else”

In July 1955, I met an eminent Jaina Muni, Sri Nagaraja-ji, in Bombay, and requested him to give me in one verse in a similar way what he considered to be the essential truth of Jainism A very erudite scholar and sincere follower of the discipline of his faith, Muni Sri Nagarajaji immediately composed the following two verses in the Upendravajra metre in Sanskrit

आत्मा स्वयं स्यात् परमात्मरूपः  
 पापाद् विमुक्ति लभते यदैव ।  
 स्वय स्थितः स्यात् खलु तत्त्वरूपे  
 ज्ञानस्य शुद्धि नितराम् ब्रवीमि ॥

atma svayam syat paramatma-rupah  
 papad vimuktim labhate yadaiva ,  
 svayam sthitah syat khalu tattva-rupe,  
 jnanasya suddhim nitaram bravimi

“The human soul itself becomes in its form the Supreme Soul, when it obtains release from sin. It then becomes established indeed in the Ultimate Reality, this I declare to be the interpretation of the true knowledge.”

प्रयास जन्य सकल हि कार्य  
 तथैव मोक्ष लभते जनोऽयम् ।  
 कर्ता स्वय स्याच्च तथा विकर्ता—  
 जैन विशुद्ध खलु तत्त्वम् एतत् ॥

prayasa-janyam sakalam hi karyam  
 tathaiva moksham labhte janο'yam  
 karta svyam syacca tatha vikarta-  
 Jainam visuddham khalu tattvam etat.

“All work is the result of endeavour, yet man attains to liberation He is himself the Doer, and the Undoer This verily is the pure Jaina Doctrine”

Here we have in gist the basic teaching of the highest Jaina philosophy. And in its spirit, so far as it appears to me, it does not go against the spirit of the Vedanta. The human soul by its own exertions becomes the Ultimate Reality by following a moral and a disciplined life. Of course, there is a lot of speculation about the nature of the Ultimate Reality which is behind life. The Brahmana position also allows any amount of speculation of about the nature of this. But that this Reality is something which is permanent, and which is desirable for man to attain, is equally the ideal of all, namely the Vedic Brahmana, the Jaina Yati and the Buddhist Bhikshu.





महावीर दौष्टा । महावीर-लोच्चा ।

## Introducing Jaina Art

Let me begin by paying my homage and *namaskaram* to the Five Supreme Ones, or *Panca Parmmesthins* - to whom all devout Jains pray many times every day

*Namo arahantanam namo siddhanam namo ayariyanam namo uvajjhayanam  
namo loye sabba - Sahunam*

"Salutations to the Arhats, to the Siddhas, to the Acharyas, to the Upadhyayas, and to all the Sadhus of the world"

The principles of Jaina worship - provide the earliest subject matter for the use and formulation of the Visual Arts and contribute to the development of JAINA ART

According to the famous German Scholar Buhler there was no distinctive School of JAINA, BUDDHIST, OR BRAHMANICAL ART

"All sects made use for devotional purposes of the Art style of their Art, and all alike, to a very large extent, used the same Symbolism Wheels, tridents, lotus-flowers, stupas, and many other forms of symbols are common to all the Sects "

This may be historically true, and, - all sects of religion - must have used the current language and conventional Forms of Arts, prevailing, for the time being, in the common language of Indian Art

But the Jaina worshippers by reason of the peculiar tenets and doctrines of their Religion - provided certain special Forms, Types, Symbols, Icons which make original contributions to the general language of Indian Art

The worship of the Arhats, - the worship of the 24 Tirthankars - introduce new and stimulating Forms of Art - which have enriched the whole body of Indian Art - and invested Indian Art - with new Forms of Beauty

Besides, the 24 Tirthankars - ending with Mahavira, - Jaina culture recognizes several forms of Minor Gods and Goddesses Yaksas, Yaksinis, and *Sasana Devis*,

and also various Tantrik forms of Goddesses - known also to other sects of religion, Thus - in an early Jaina text - the *Ācāra Dinakara*, we find Goddesses divided into three classes (1) *Prāsada Devis*, - or Installed Images, (2) *Sampradāya Devis*, or class Goddesses (3) Kula - devis - or Tantrik Goddesses worshipped accounting to *mantras* (incantations), learnt from the preceptors. Besides these, there 16 *SRUTA DEVIS* or *VIDYĀ-DEVIS*, the Asta *Mātrikas*, and also the Mother of the Tirthankaras, e.g., Maru Devi, *Vijayā*, and others.

So that the Jaina worshippers have provided a rich gallery of Indian Gods and Goddesses to be represented by the Sculptor's Art - and they constitute - a valuable chapter of the history of Indian Sculpture.

## Architecture

According to some scholars the earliest Jaina Architecture - belongs to the time of the Mayuriyas - in the third century B C. There is an excavated Chaitya Hall in the Barabari Hill, near Rajgir, which was dedicated to the use of the *Ājivikas* or the Jaina Monks, and donated by Asoka, the great Mayurian Emperor.

The Lomasa Risi Cave, also in the Barabari Hills, also of Mayurian date, was most probably excavated for the use of the Jaina Monks.

The earliest historical reference to some forms of Jaina Art is associated with King *KHĀRAVELA* of Kalinga (the Asoka of Jaina Religion), who reigned about 161 B C who in his famous inscription in the Hathigumpha cave - in Udayagiri, near Bhuvanesvara, - is represented to have excavated and erected some caves, possibly the *Rāmī - Gumphā* cave - for the residence of the Arihats. On the walls of this cave - there is an architectural relief - representing a Dance - in celestial regions, which some scholars believe, - is in celebration of the Birth of *Mahāvīr*.

The Manchapuri cave is ascribed by an Inscription to the Chief Queen of Kharavela.

The next Jaina architectural monument is the series of excavated caves at Ellora (datable in the 8-7th century) of which the finest specimen - is the India - *Sabhā* cave (850 A D) with magnificent Images of India and Indians. In the meantime, a Pallav - a Jaina King, had excavated in the 7th century - a very fine cave - temple at Sittanavasal (Pudukkottai State) near Tanjore.

It is difficult to cover the subsequent history by actual surviving monuments until we come to the World famous Group of Dilwara temples at Mt Abu - which we owe to the two merchant princes - Vimala Shah (1032) and Tejapala (1232). These temples

in white marble are veritable dreams of beauty - and have been - fitly called the "TAJ of Rajputana" The finely carved hanging cusps of these temples are said to surpass similar - decorations of the Westminster Abbey

Mention must be made of the great Temple - cities - picturesquely situated on the Hills of Gunnai in Kathiawar and Satiunjaya or Palitana in Gujarat (1278 A D )

The late history of Jaina Architectures is represented by the temple of *Adinatha* in the *Kharataravasi* Tuk, built by a banker of Ahmadabad in 1618

The history terminates in a small shrine built by the Nagar Seth, or the Head of the Guilds of Ahmadabad in 1840

The *Sarvato-bhadra* or Caumukha style of temple, appears to have been an invention of Jaina architecture

## Sculpture

The Parkham Image (Mathura), and the two Colossal Patna figures, with Mayurian polish, claimed by Jayaswala to represent kings of the Saisunaga dynasty ( 618 B C ) - are very probably the tutelary Yakshas ( Jaina ) of the city of Nandivardhana - referred to in the early text of the *Mahā-māyuri* ( O C Gangoly ) in the *Modern Review*, Oct 1919) and are stylistically related to the inscribed Jaina Mamibhadra Yaksa from Pawaya, datable in the 1st century B C The Patna Yaksa has been ascribed to the second century B C

The most beautiful architectural reliefs of the Jain School are the delicately carved reliefs (1) the inscribed *Āyāga-pata* of *Lolasobhikā* (Mathura Museum) dated in the first century B C (2) the *Āyāga-pata* with seated Jina at the centre, in the Lucknow Museum, datable in the first century A D

The beautiful Parsvanath Image protected by the Naga Dharaṇendriya - is one of a series of Jaina Images which have come from the remains of the Kankali Tila Stupa - at Mathura (now in the Lucknow Museum) belongs to early 2nd century A D

A series of Yaksinis, from the same site - in somewhat indecent style has been praised for their skilful carvings - in high relief

The marvellous Marble Image of of Saisavati from a Jaina Temple at Pullu (Bikner State style) of the 12th century-marks the progressive evolution of Jain sculpture

But Jaina plastic art - attains its culmination in the three colossal Images of Gommatesvara, (*Vāhu-valli*) The first one - at Sravana Belgola (Mysore), carved *in situ*, on the Botta Battā hill by the patronage of Camunda Rāja, about the year 985 A D - rises in its *Kayotsarga* pose to a height of 57 feet - and, thus, is one of the largest free standing images in the whole world Its ceremonial inauguration is due, next year, and will invite lacs of pilgrims

The two other analogous statues of the same saint- are situated at Venu and at Kukkala - in the South Kanara District

Mention must also be made of a series of colossal Images of Tuthankais - at Gwalior Fort, the largest being 57 feet in height

References must be made to a series of Metal Images The most important is the gilt - brass Image of AJITĀNATHA - inscribed in 1055 A D , during the reign of Bhima Deva (1023-1063)

Another metal image of Parshvanatha in the seated posture, and bearing an inscription dated Sambat 1110- is in the Nihai Collection, Calcutta

## Painting

The earliest reference to Jaina Painting occurs in the Hathigulepha Inscription of Kharavela (161 B C ) which refers to fresco paintings executed on the ceilings of towers set up by the King- As opposed to this, the earliest Buddha, portrait executed during his life (423 B C ) by the court painter of *Bimbisāra*, according to a legend recorded in the *Divyavadāna* There are actual remains of fresco painting in the Manzapuri caves, though too fragmentary for identification of the subject matters

The most important Jaina fresco- is inside the Pallava cave at Sittanavasal, near Tanjore, including the figure of a Dancer of great beauty of movement- and the portrait of a King, possibly Mahendravarman I

There are continuous references to the practice of painting in early Jaina literature - e g to picture "show men' in *Uvasagodasao*, but actual remains are very few There are considerable remains of beautiful frescoes- at a Jaina temple at Conjeveram, described by T N Ramachandran

The Jaina *matha* (monastery) in the village of Sravana Belgola- is decorated with frescoes depicting scenes from the life of certain Tuthankais and Jaina Kings

But in the meantime, in Rajputana, and in Guzarat, fresco painting has been replaced by painted Palm leaf Manuscripts

The earliest Illustrated Jaina MSS is the text of *Sravaka pratikramana sutra-curni* executed at the Aghata Fort (Mewai)-by a writer named Kamala chandia - in the sambat year 1324 (1267 A C) The miniatures depicted are those of Parsanath and of Ambica

The next dated document is an Illustrated *Kalpasutra Manuscript* written and illustrated in the Fort of Mandu in Malwa in V S 1496 (1439 A D) The most important Miniatures-in this Ms are (1) The Transfer of the Embryo (2) Portrait of Atista-Nemi - seated on the sacred *Siddha-silā*

The discovery and use of paper,- in writing and Illustrating Ms of Jaina Texts have provided a large series of painted Manuscripts- which provided documents of Jaina Pictorial Art which covers about five centuries

The style of these miniature painting, formerly designated as 'Guzrati School' are now labelled as "Western Indian Style"

The subjects of these illustrated MSS -generally consisted of the texts of the *Kalpa Sutra*, the *Kalakacharya Katha* the *Uttaradhyayana sutra*, the *Sangrahami sutra* and other related texts each illustrated with 10 to 45 miniatures

The *Eight Auspicious objects* (Asta Mangala) and Fourteen Dreams of the Ksatriyan Trisala- offer to the artist opportunities to create series of inventive designs of marvellous quality of beauty and originality

The story of the *Dikshā* of *Mahāvīr* seated under an Asoka tree - plucking out his hair, while India offers him a divine robe is a very familiar theme-but has been treated by different artists in different details of conventions and design- some of which are remarkable masterpieces of Jaina Painting One such miniature in an enlarged size - is cited here

Other themes depicted by the artists include illustrations of Jaina cosmology, and the Diagram of the Samavasaranā, the place of Mahavira's preaching of new law to Gods and men after he attained the state of a *Kewalin*

Many of these MSS are dated and offer valuable landmarks for the study of the evolution of Jaina Paintings - The earliest is dated in the 13th century and the latest reach the year 1769 covering a period of at least five centuries - of continuous practice of this school of painting

But the history of the Art comes down to modern times - particularly in the specimens of the Illustrated Rolls of the *Vignapti patras* the Letters of Solicitations which are sent by the devout Jaina community to Saints and Preachers to come and visit their cities on a religious mission

These long Scrolls of Letters of Solicitations develop from an earlier form of Jaina Painting known as "*Chitra-patas*, the Wall Paintings - used as Ritual Decorations in the temples, generally divided into two classes - *Siddha patas* and *Rishi mandala patas*

But the *Vignaptipatras* are of special interest as they bring down the continuity of Jaina Pictorial traditions-right down to our times

Most of them are dated. The earliest known specimen is a fragmentary scroll of nearly 17th century, the Goha Roll bears date sambat 1517 (1660 A D) The Suhu Roll is dated Sambat 1848 (1791 A D)- and another Roll is dated Samvat 1892 (1945 A D)

Particular interest attaches to a Letter of Solicitation sent from Bikaner to Sri Jina Saubhagya Suni who was then residing at Azimganj (Bengal) This letter is dated samvat 1888 (1941 A D)

We can humbly claim that the practices of Jaina School of Painting have contributed to and profusely enriched Pictorial Art and kept it alive down to the twentieth century

It is desirable that a Comprehensive History of Jaina Art should be prepared and published in a worthy manner, and help to disseminate - the glorious traditions of Jaina Art

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INDIA  
SHOWING  
CENTRES OF JAINA ART

100 0 50 150 300 MILES





# Jaina Art of Bengal

KALYAN K GANGULI

Of the many diversities that have added strength and vitality to the Indian culture the religion preached by *Mahāvīra* has been a significant one. Indians have been able to evolve many attitudes towards life, and live their lives in many diverse philosophical ways. These ways have vied with each other in finding out the true essence of purity, and Jainism has been one of these ways, making every endeavour to cut clear of all worldly attachments and achieve the end with singleminded devotion. Some five to six hundred years before Christ, India witnessed a large number of persons born in affluence, renouncing all worldly wealth and pleasures in order to find the way of riddance. *Mahāvīra Vardhamāna*, a prince born in a Kshatriya family of *Vaiśāli* became one such sojourner for truth, the path laid down by whom had later been travelled by unending number of pilgrims striving to attain fulfilment. The lives of these great beings were like lamps which helped the ignition of many new ones and illuminated and glorified many others adding brightness and lustre to the diversely composed culture of this country. The whole of the country became a world experimenting in fraternal existence by persons following various religious beliefs and different ways of thinking and meditation.

Though vestiges of Jainism have become scarce in Bengal now and most of the families in Bengal professing Jainism are here for the last three hundred years, ancient Jaina literature is in evidence that the teachings of the *Jinas* were not altogether unknown in this part of India in the remote past. *Āyāṅga Sutta*, one of the earliest sources of Jaina tradition holds that *Mahāvīra* travelled widely in the pathless countries of the *Lādhas* (Rādha, West Bengal) through *Vajjabhūmi* and *Subbhabhūmi*, before he attained the Kevalī knowledge (See present writer's "Jaina Images in Bengal" - in *Indian culture* 'Vol VI' 1939). A tradition recorded in the *Kathākosha* written in the 9th century A.D., states that the well known Jaina Saint *Bhadravāhu*, reputed as the spiritual guide of the Maurya Emperor *Chandragupta*, the grandfather of *Asoka* was born at *Devikot* in northern Bengal, also known as *Kotwarsha*, identified with modern Bangarh in West Dinajpur district. A Sect among Jainas in Eastern India was known after *Godāsa*, a disciple of *Bhadravāhu* as *Godāsa gana* according to the *Kalpasūtra*. This sect was in course of time divided into four different sub sects namely the *Kotwarishīyas*, the *Pundravardhaniyās*, the *Tāmraliptiyās*, and the *Kharvaliyās* assuming their names from ancient place names of Bengal. Of the two great religious reformers of India *Gautama Buddha* and *Mahāvīra Vardhamāna*, whose teachings have moulded the lives of millions of people in the country, the former is not known to have come to Bengal, nor do we find any of his early disciples having anything to do with this part of the country. On the other hand parts of Bengal were sanctified by the sacred foot falls of *Mahāvīra* and the traditions associated with

*Bhadravāhu* and *Godāsa* prove close association of Bengal with the preachings of Jainism from a very early age. Long ago, when Dr Bhandarkar observed that "while Bihar and Kośala were taken by *Buddha* and his adherents, Bengal was selected by *Mahāvīra* and his followers for their proselytising activities", he probably made a very correct statement regarding the relative progress of the two faiths towards the east. In fact, it has been suggested by some scholars that Bengal, which was not much favoured by the rest of Northern India, from cultural point of view, had been Aryanised through the influence of Jainism. Whether Bengal was considered outside the pale of *Aryandom* as some would believe from the evidence of the *Aitareya Āranyaka* there is little doubt that Jainism had helped in bringing Bengal closer to the rest of the country.

Bengal's association with Jainism in the remote past is not only traced from literary traditions alone, there are enough archaeological evidences to trace this association from as early as the 5th century A.D. A copper plate inscription dated in the year 159 of the Gupta era (478-79 A.D.) found in course of excavations at Paharpur (in Rājshahi district, East Bengal) records existence of a Juna establishment at or near the site where later a large Buddhist monastery and temple were built by the well known *Pāla* Emperor, *Dharmapāla*. This inscription has information about the installation of the figure of a *Jina* or *Tirthankara* at the place Yuan Chwang, the celebrated Chinese Buddhist pilgrim while travelling through Eastern India during the 7th century A.D. learnt about the existence of numerous *Jaina Nirgranthas* in different parts of Bengal.

These evidences are enough to tell about the existence of a very strong Jaina tradition in Bengal from a very early age. Unfortunately, however, very few relics relating to Jainism are now extant from this early period. It is a pity again that the literary evidences constituting bulk of information pertaining to the existence of Jainism in Bengal begin to get scarce with the passage of time. In fact literary sources become virtually silent about the condition of Jainism in Bengal for some time till we get some information about Jainism in the *Kathākosha* a text of about the 9th century A.D. Strikingly enough, a number of Jaina images have been brought to light from different parts of Bengal, almost all of which can be attributed to about the Ninth and Tenth centuries A.D.

In fact this was a period of great artistic efflorescence in Bengal, a period of vigorous activity in the fields of building temples, making images and illustrating manuscripts, that have enormously enriched the cultural traditions of the country. At this time the *Pālas* were ruling in Bengal, a dynasty that owed their allegiance to the Buddhist faith but were certainly of a liberal disposition. If the sculptures surviving from this period are any indication of the strength of the different religious groups among the people, undoubtedly, Brahmanism was the most dominant creed. Buddhism and Jainism were two monastic orders and Buddhist images have been found mainly from Buddhist monastic establishments while Brahmanical temples could spring up at any place. The comparative scarcity of Buddhist images is probably due to the monastic bias of such images. Yuan Chwang noticed large number of monasteries in the different cities visited by him in *Karnasuvarna*, *Samatata* and *Tāmralipta* and other regions of Bengal. At all these places he noticed numbers of Juna Nirgranthas as well. The *Pālas*

being patrons of Buddhism, images of Buddhist affiliation were quite expected from Bengal and little attention was given to the recovery of images if there were any, of Jaina affiliation. Among the only authorities taking any note of Jaina remains in Bengal mention may be made of Sri Kalidas Dutta, of Janagar Majilpur, who had brought to light several Jaina images of North Bengal as well as Sundarban areas. According to the *Kathākosa Kotivarsha* and *Pundravardhana* in north Bengal *Tāmralipta* in the South and *Kharvata* were the four places that had contributed their names to the four *Godāsa gana* Sects of *Jainas* in Bengal. Naturally Jaina images could be found from north Bengal where *Kotivarshiyā* and the *Pundravardhaniyā* sects flourished. Jaina remains could consequently be also expected from *Tāmralipta* and *Rādhā* areas and as a matter of fact recent explorations have resulted in the recovery of a good few Jaina images proving that Jainism was quite widespread all over different parts of Bengal during the *Pāla* period.

Writing as early as 1939 in the Indian Culture the present writer had drawn attention of interested persons to the Jaina images known at that time from different parts of Bengal. Some of the figures were already noticed by Sri Kalidas Dutta and a few were collected by the Asutosh Museum. Since then several more images have come to light. Broadly affiliated to the Eastern School of Mediaeval style the Jaina images, mostly representing different *Tīrthankaras* reveal a suppleness of form and a restraint and distinctiveness of their own. For convenience's sake the Jaina sculptures found from different parts of Bengal may be classified under three distinct types - (a) The sculptures showing single *Tīrthankaras* as the chief object of display with various accessory figures by the sides of the principal figures (b) *Chaumukha* shrines with four figures shown on four sides (c) Tablets showing two figures of *Tīrthankaras* side by side.

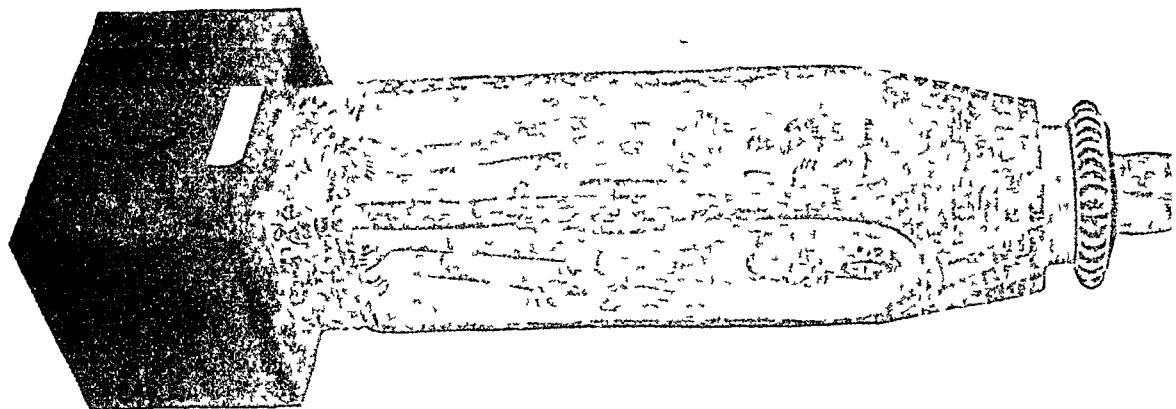
The earliest Jain figure noticed in Bengal, an image of *Rśabhanātha*, the first of the twenty four *Tīrthankaras*, was found from a place called Surohar near Rajsahi and is now in the collection of the Virendra Research Society Museum, Rajsahi. Upon a large stela the perfectly poised image of the *Tīrthankara* sits cross legged in the *dhyāna* pose on a *Simhāsana* with hands resting upon the soles of his feet. Completely nude, he wears the *urnā*, *ushnisha* and wheel marks upon the palm and soles of his feet, the well known *mahāpurusha lakshanas* equally shared by the Buddhists and the Jainas for representation upon the figures of *Buddha* and *Tīrthankaras*. The style of sitting and other accoutrements are strongly reminiscent of the seated Jain figures from Mathura, a pose not very commonly met with in case of the numerous *Tīrthankara* figures. Even the fly whisk bearing figures shown on two sides of the seated *Tīrthankara* and the flying *Gandharvas* on two sides of the *prabhāmandala* speak of the influence of Mathuri style. The usual pose most universally favoured for the display of the *Tīrthankaras* is the *Kāyotsarga* pose, a pose peculiar to and distinctive of the Jaina *Tīrthankaras* alone. While the pose of the seated yogi had its prototype in the famous so called *Siva Paśupati* seals found from the Harappan sites, some scholars have noticed the archetype of the *Kāyotsarga* pose in the standing nude statuette found from Harappa. A bronze figure of *Pārvanātha* now in the Prince of Wales Museum, Bombay showing close similarities to the Harappan statuette and having physiognomical characteristics traced from primitive traditions probably indicate a truly ancient origin of the pose while a torso found from Lohanjpur in Patna and belonging to about the First century A.D. confirms this suggestion. The state of inaction and

inward concentration both in seated as well as in the standing pose have been cultivated as means of meditation probably from Pre Buddhist and Pre-Jaina age. In it, however, different creeds tried to evolve different modes in order to realise the state of meditation in order to stress upon the distinctiveness of their respective ways of thinking. Thus the Buddhists in order to show the way of meditation preferred the seated pose while the Jains opted chiefly for the standing *Kāyotsarga* pose. But it is apparent that there had been little difference in the totality of their respective outcome. Both were intended for the realisation of the ultimate end, the deliverance from the pains of existence and the attainment of the final bliss of an eternal and ever sustaining nature.

The Asutosh Museum, Calcutta University has now become the most important habitant of Jaina images found from different parts of Bengal. Writing in 1939 the present writer could notice only one figure of *Rshabhanātha* from Mundol in Rishibhi in the collection of the Asutosh Museum. It is an excellent figure in the *Kāyotsarga* pose with highly sensitive and graceful form. Unfortunately its head has been struck off with some sharp weapon leaving traces of graceful locks of hair falling upon the shoulders. On two sides of the main figure shown in high relief there are two attendant figures and the nine *Grahas* with *Ganesa* in miniature form distributed above the two attendant figures (Fig 1).

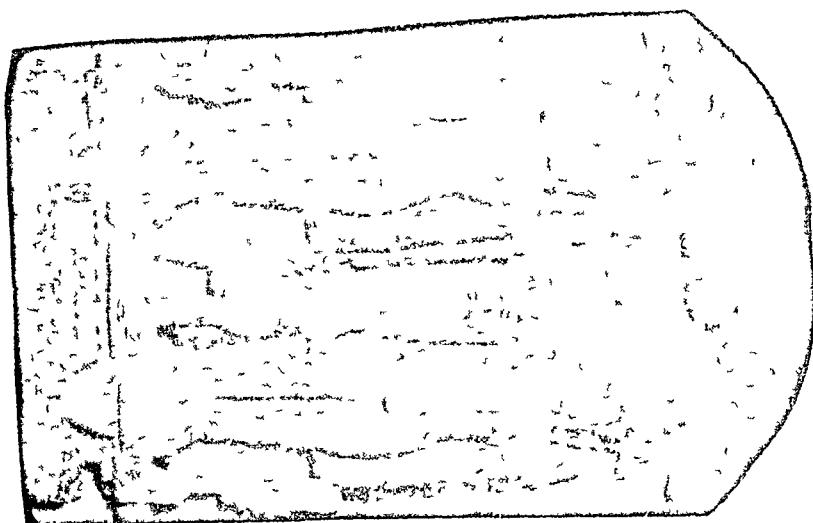
Since this figure was collected for the Museum by Prof S K Saraswati several figures of *Rshabhanātha* were collected showing that the first of the *Tirthankaras* was held in great popularity in Bengal. These figures were found from Manbhumi, Midnapur and Burdwan. An extremely sensitive figure with *Ushnisa* and curling hair, truncated at the waist found from Bhadrakali in Hooghly shows a nude bust with straight arms stretched downwards strongly suggesting the *Kāyotsarga* pose. This figure now in the Asutosh Museum is also probably to be identified as a Jaina *Tirthankara* (Fig 2).

Of the *Chaumukha* shrines there are two specimens in the Asutosh Museum, one small specimen from Dolgon in West Dinajpur and another, a large piece from Deulia in Burdwan (Fig 3). On the four sides of the shrine from Burdwan there are four figures in *Kāyotsarga* pose, who are identifiable from their *lañchhanas* the bull, the moon, the snake and the lion as *Rshabhanātha*, *Chandraprabha*, *Parsvanātha* and *Mahāvīra* the first, the eighth, the twentythird and the last of the *Tirthankaras* respectively. The figures are quite well contained in their vertically arranged spaces upon the sides of the shrine, austere and commanding as if viewing all the four quarters around them with an unfailing grip and careful vigilance. The *chaumukha* shrines are found at different Jain establishments and were held in worship as symbolic of the *Tirthankaras* in the act of preaching. Some Jain scholars like Dr U P Shah think that the *Chaumukha* shrines developed from the idea of *Samavasarana* or preaching of a *Tirthankara* after the attainment by him of the *Kevala* knowledge. The idea of the *Chaumukha* shrine corresponds to the four faced Buddhist miniature Stupas enshrining four figures of the Buddha in the act of preaching. The *Samavasarana* according to the Jain tradition has got a very interesting significance to note. According to Hemachandra, Indra had a *Samavasarana* built for *Rshabhanātha* providing him a suitable place for preaching after he had attained the *Kevala* knowledge. Entering the *Samavasarana* the Master took his seat on a lion throne and the



Chaumukha shrine (c 10th Cent A D )

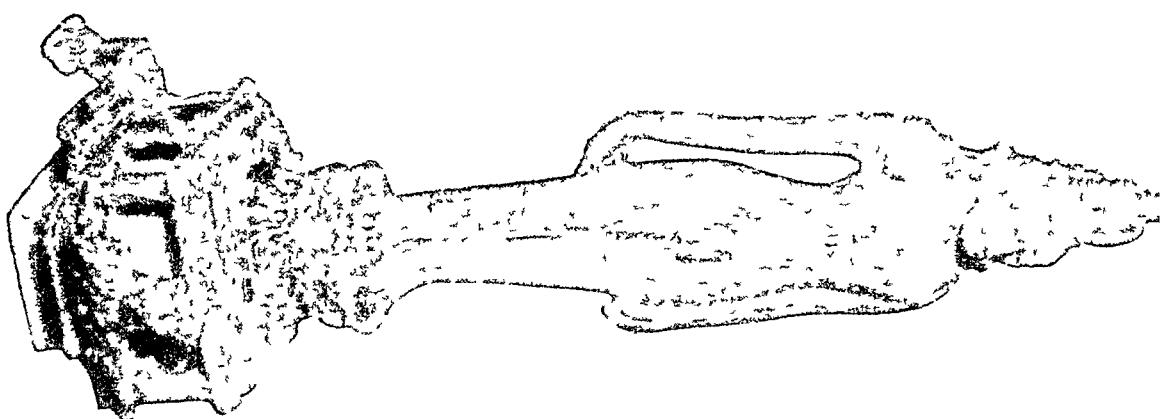
Deula, Burdwan



Twin Tirthankaras ( c 10th Cent A D )

Raina, Burdwan

Archaeological Museum Calcutta  
Rshabhana (Bronze , c 10th Cent A D )



Manbhum



SRI SOHANLAL DUGAR,

A great Philanthropist and a Protagonist  
of Socialism, an embodiment of  
Aprigraha

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To SRI INDRA DUGAR

*It gives us great pleasure  
our love and esteem We have no*

*You father Hirachandji  
worthy and able son you will make*

*The synthetic environment  
you You are a lover of rural India  
of India and its simple village folk*

*You are one of those true  
modern "isms" in painting*

*Your pictures communicate  
hallmark of the true artist*



*Your spirit of patriotism has  
various paintings not only revealed  
urge and feeling has found expression*

*You are gentle to all alike,  
canvas and silk you paint on This*

*We are happy that through  
have also brought honour to the  
We pray to God Almighty*

To welcome you and to request you to accept this felicitation as a token of words to commend your dedicated service to Indian Art  
made a significant contribution to Indian Art and we have no doubt that as his your mark in the international world of art  
which has created the hybrid and complex pattern of city life does not attract  
The eloquence of your paintings reflects, your love of nature, of the village life  
Artists who transcend the barriers of dogmatism and resist the trend of  
pleasure to the beholder before he becomes aware of their presence This is the

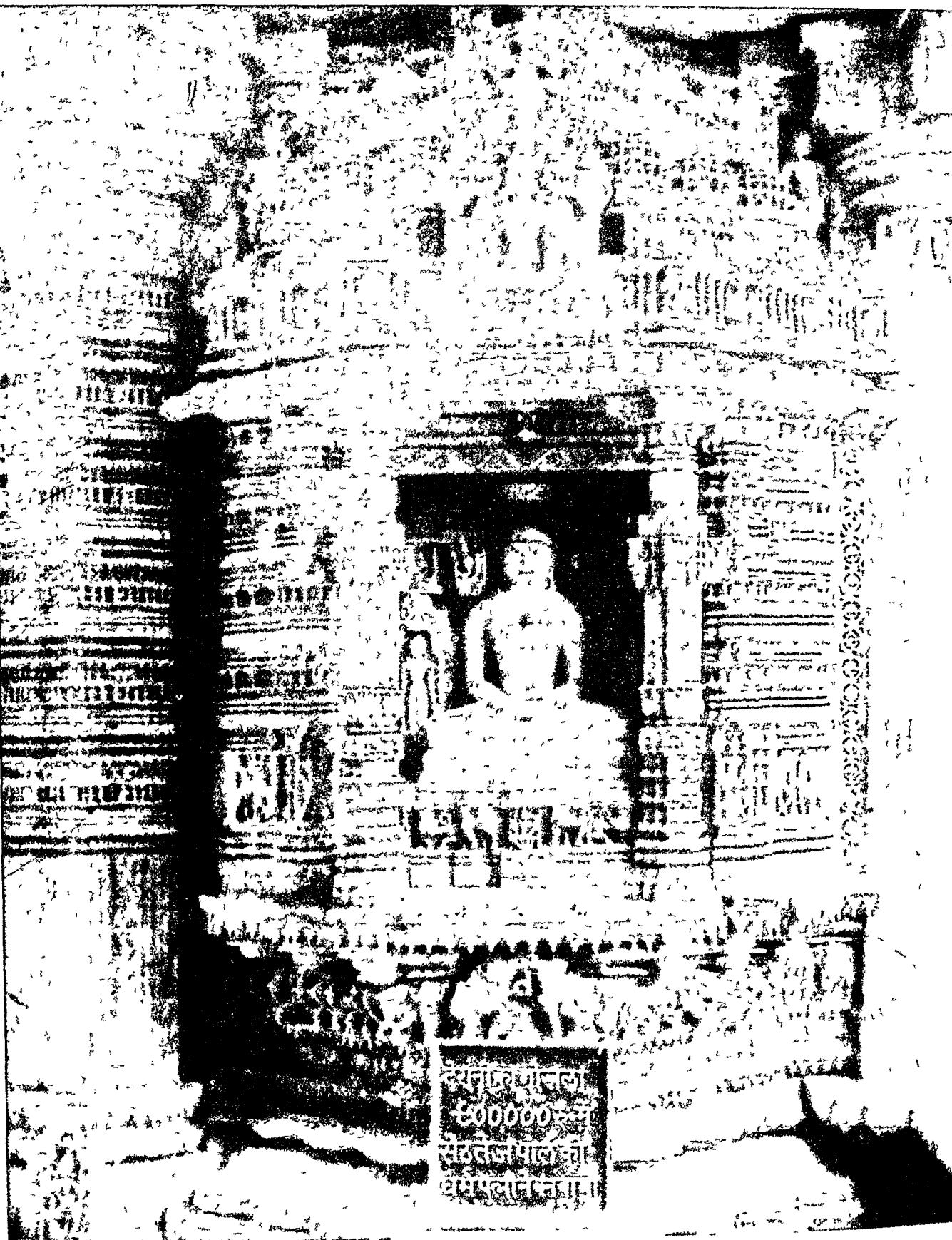
You have rendered unique service to Indian Art and this is a matter of pride to us By blending the Rajput Style with the Ajanta Style in the perspective of the western Renaissance you have developed a style of your own which has brought you to the forefront in the realm of art

The feeling of movement created by a few simple lines exalts the character of your line drawing

You are a torch-bearer of your Guru Nandalal Bose who resurrected the Indian style of painting It is indeed very heartening to see that the temptation of gold and silver, which could be easily yours by adopting the "Modern Style", has not deviated you from your ideal On the contrary, the new dimension of depth, that you have so ingeniously achieved through your perfect understanding of perspective, has given a new vitality to our Indian Style

Your interpretation of old Indian stories is helping the preservation of the cultural heritage of India  
inspired you to decorate the Congress Nagars time and again and your artistic personality but your innate sense of understanding of the Nation's through your innumerable murals and paintings  
rich and poor, famous and the ordinary, exactly as your brush is with the has endeared you to all  
your Sādhānā you have not only distinguished yourself and your family but your community and the Nation  
that He may grant you a long span of active, prosperous and happy life

SÓHAN LAL DUGAR  
President  
BHARAT JAINA MAHAMANDAL



An exquisitely curved Niche from Dilwari Temples—Mt. Abu  
Courtesy Shri Shanti Chind Bhundari

# Dilwara Temples

S K SARASWATI

Jainism is still a living faith in India and the Jain laity, not to say of the Jain church, has contributed much to the progress of culture in the past as it has been doing in the present. Jainism spread to Western India in fairly early times and from the early mediaeval period has been the creed of an active, if not the dominant, section of the Community there. The Jains of Western India are justly famous for their unstinted patronage to the arts, and among the many Jain monuments, the group of temple-complexes at Dilwara, Mount Abu is still a considerable place of pilgrimage, not only for the votaries of the faith but also for art lovers, Indian as well as foreign.

It would be wrong to assume that Jainism developed a particular style of temple exclusively its own. A survey of the Jain temples in different parts of India would tend to show that they conformed generally to those of the styles or types prevailing in the regions and periods in which they were raised. The few Jain temples in South India have basical affinities with those of the *Drāvida* temple style of the South. The Jain temples at Khajuraho belong to the Central Indian expression of the *Nāgara* temple style. Likewise the Dilwara temples, as much as the other Jain temples in that region, are intimately related to the Western Indian movement of the *Vāgara* style and it would be futile to separate them as a class apart from the monuments of other creeds in Western India. There are minor alterations in the general scheme due to the exigencies of the beliefs and rituals of Jainism, but they are not fundamental enough to affect their basical relation with the rest of the Western Indian temples.

The Dilwara group consists of four principal temples and their accessory structures, each enclosed within a quadrangular court. Among these, two patronised respectively by Vimala and Tejahpala and known as Vimala Vasahi and Luna Vasahi (also sometimes called after the patrons) are conspicuously note-worthy for the exuberance of ornamental detail minutely wrought in a manner that remains unsurpassed even in India which was justly famous for such kind of work.

The first temple was dedicated to *Ādinātha* or *Rishabhanātha*, the first of the twenty-four *Tirthankaras*. It stands within a quadrangular court, approached on the

east through halls, axially placed, one rectangular and the other square. As it now stands, the complex consists of the sanctum, placed near the western end of the court and preceded in front by a *mandapa* and a portico, the three surrounded by a colonnaded cloister of image cells aligned round the enclosing walls. In Jain terminology these components are known respectively as *mulagābhara*, *gudha-mandapa*, *sabhā-mandapa* and *devakulikā*. The image cloister or *devakulikā* is a characteristic feature of the Jain temple in Western India and represents an innovation not found in temples of the other faiths. This explains the lay-out of temple as a cloistered quadrangle.

All the above adjuncts, however, do not seem to have been of the same period. The sanctuary itself, built in black stone, appear to be earlier than the halls and colonnaded cloister which are in white marble. The sanctuary is surmounted by a tower which, however, is too low to have any architectural effect. The halls in front were erected in *Vikrama Samvat* 1088 (A.D. 1031) by Vimala an officer of the Chaulukya king Bhima I. The colonnaded cloister, again, seems to be later than the halls by about a century.

The second temple, the Luna Vasahi, is dedicated to *Neminatha*, the twenty-second *Tirthankara*, and stands to the north-east of the *Ādinātha* temple. Generally it follows the plan of the latter. Like the latter, again, the sanctuary in black stone appears to have been earlier than the other members of the complex which are in white marble. The front halls were put up in *Vikram Samvat* 1287 (A.D. 1230) by the banker Tejahpala brother of Vastupala who built the triple-shrined Jaina temple at Girnar in Kathiawar.

The setting of these temples on the rugged scarp of the hill at a height of more than 4000 feet is, no doubt, the most picturesque. Externally the temples are perfectly plain and without any architectural effect, the insignificant spires peeping, as it were, over the enclosure walls, and having nothing to commend them to the attention of the visitor. A totally different effect, however, awaits him in the interior which, in each case, resolves into an orderly grouping of richly carved pillars of the portico and the *mandapa* in front of the shrine and of the colonnaded cloister around. A splendid display of sculptors' skill is spread over the interior in the minutely carved, almost fretted and traceried, decoration of the pillars, ceilings, doorways and cloistered cells. To quote Cousens, "the crisp, thin, translucent, shell-like treatment of the marble surpassed anything seen elsewhere, and some of the designs are veritable dreams of beauty". Ordinary chiselling would hardly achieve such a delicacy of carving and there is a tradition that much of it was produced by scraping the marble away, the payment to the sculptors being made by the weight of marble dust so removed.

Among the exquisite array of delicate carving the domed halls in both the temples arrest the admiration of the visitors with an almost bewildering awe. In each of the halls the central feature is the octagonal nave supporting the shallow.

trabeate dome over a ring of eight pillars with light cusped ornamental arches in between. On the octagonal frame of architraves over the arcade of pillars a small bracket at each angle introduces the circle of the dome which rises in concentric rings till the apex is reached. The carvings of the pillars are delicate as well as the most intricate. In the Vimala Vasahi they are all of a uniform design resembling those of the Sun temple at Modhera in Gujarat and fundamentally differ very little from those in the Kumbharia temples in Rajasthan. In the Luna Vasahi, however, the pillars exhibit varieties of design, particularly in the introduction of fanciful motifs. In this latter hall much of the vigour of earlier work has been lost and the bewildering maze of carvings faultless though in execution, fails to evoke the same aesthetic reaction that one experiences in that of Vimala Vasahi.

The exuberance of all this sculptural magnificence reaches its climax in the treatment of the vaulted ceilings of the halls. No description is adequate to convey a correct impression of the carefully wrought infinite detail that meets the eye, layer upon layer, till the superbly designed apex is reached. Each of the ceilings is built of concentric rings of stone, every one of which carries a beautiful motif, delicately carved, while athwart the lower rings is placed a series of sixteen brackets with representations of *Vidjādevi*s, or goddesses of learning of the Jain pantheon, each contained within its own aureole. At the apex the dome culminates in a pendant of exquisite beauty hanging like a stalactite from the centre. In Tajahpala's hall the pendant hangs down in a series of gradually diminishing tiered rings and is carved in a fashion rivalling the fineness and delicacy of filigree work in metal.

In spite however, of the splendid wealth of intricate ornamentation, executed with a perfection seldom achieved by human endeavour, architecturally none of the halls can be said to be free from flaw. The multiplicity of infinite plastic detail, repeated innumerable times, obscures, to a large extent, the structural properties in respect of which, again, the fundamental rules of architectural composition seem to have been ignored. Even an admiring visitor cannot fail to perceive a certain disregard of the laws of proportions in the disposition of the different components of the interior. This is particularly noticeable in the rather stunted heights of the domes which are set too squat to fit in with their diameters. The ceilings of the bays of the transepts, particularly in Tejahpala's hall are too low and the unnecessarily heavy architraves, the "antithesis of the fairy lightness of the sculpture and gossamer tracery" obstruct the view of more than one of them at a time, thereby preventing a general vision of the whole. Notwithstanding these structural defects and the sense of tiresome surfeit of infinite detail, there is no gainsaying that the delicate skill and beauty of the carvings have hardly any equal in the wide range of the world art. Jain patronage has bequeathed to us in these monuments a supreme instance of what patience, skill and dexterity of the Indian sculptor can achieve.

# JAINA CAVE PAINTINGS OF SITTANNAVASAL

Sivendra Krishna Mookerjee, M.A.

As early as the third century B.C., the sublime teaching of Lord *Mahāvīra* not only penetrated in the Far South but also made strong foot-holds of its own in the region beyond Kaveri, the lithic evidences of which can be envisaged at Sittannavasal. Sittannavasal ( $10^{\circ}36'N$  and  $28^{\circ}43'S$ ) is a village about ten miles north-west of Pudukkottai, head quarters of a former small state of the same name and this village seems to be widely known as *Sirrannal-Vāyil*<sup>1</sup> (literally meaning, the abode of the *Siddhas*) in ancient Tamil scriptures and traditions. Here we come across a hillock running north to south and about 200 ft high on the eastern edge of which, there is a natural cavern. In this cavern, altogether seventeen beds were scooped out from the surface of the rock in different periods and all of them were meant for Jaina *Siddhas* who performed austerities like *kayotsarga* and *sallekhana* on this spot. Most of these beds are inscribed and the first one contains a dedicatory inscription in the South Indian characters of Asokan Brahmi which Buhler ascribes to 2nd-3rd century B.C.<sup>2</sup>, while the eighth bed exhibits a late Tamil inscription of 13th century A.D.<sup>3</sup>. Thus, we see, that these beds were almost continuously used by the Jaina monks for the purpose of austerity and self mortification for more than fifteen hundred years and on the over-hanging ledge of this cavern one can still discern traces of early paintings.

These paintings have been almost completely obliterated except for the distorted portions of few rosettes and lotus from which no definite stylistic assignment can be made. So far the distribution of the colours are traceable, we find the prominence of the red and the yellow ochre on the thick prime ground made of lime plaster.

On the western side of the hillock, there is still another Jaina cave and this rock-cut edifice was most probably constructed by the dilettante Pallava ruler Mahendravarman I (Circa A.D. 600-630) which in style and technique very much resembles his identical constructions at Mandagappattu and

1. *Vppar*, *Tiruttāndagam* (*Periyapuānam*)

2. T. N. Ramchandran, *Cave Temples and Paintings of Sittannavasal*, Lalit Kala - No. 9 (Pl. XIII, Fig. 6).

3. *Ibid* (Pl. XIV, Fig. 77)





King Shri Vallabha and his queen paying homage to Ilan Gautaman      Painting on the Southern pillar of the Sittannavasal Cave — 9th Century A D



DANCING APSARAS on the northern pillar of the Sittannavasal Cave — 9th Century A D

Manandur both situated in the proximity of Sittannavasal. The original plan of this cave temple consists of a sanctum (*garbhagrha*) with a rectangular portico (*ardhamandpa*) in front and a projected architrave supported by two Pillars while an inscription<sup>4</sup> on the facade informs us that a Jaina Āchārya named *Ilan Gautamau* renovated and embellished the *ardhamandapa* and added a *mukhamandapa* during the reign of the Pandyan king Śrīmāra Śrivallabha (c A D 815-862) also known as *Avanipasekhara*. Thus we see that this cave-temple underwent two phases of construction and in each phase, we have reasons to believe, that the entire body of the temple excluding the floor levels was profusely painted. The earlier paintings which can be ascribed to Mahendravarman's period was thus overlapped in the most of the occasions by the paintings of the period of *Ilan Gautaman*.

The paintings, originally so extensive now confine merely on the ceiling, beams and the top of the pillars. The subsequent portions of which only the primal plaster can be seen on the walls have decayed due to the ravages of time as also due to our age-old negligence.

Now let us analyse the existing painting of the different parts of the temple and see, what message they can convey to us.

### Garbhagrha

The first thing that attracts our vision on the ceiling of the *garbhagrha* is a conspicuous wheel which represents the *vyayacakra* of the *Jina* over the niche of *Pārvanātha*. Unlike the Buddhists, the basic component of the wheel consists of a framework of geometric patterns that represents the texture of a carpet or a textile. This seems to be an earlier painting datable in the first quarter of the 7th century A D, (i.e., Mahendravarman's period) as the former Archaeological chemist Dr Parmasivan, while cleaning this panel in 1942, observed a floral scroll to overlap this carpet design. This geometric design was left untouched by the later artists perhaps due to two considerations. Firstly, people were accustomed to see this central design since two centuries and they did not like the obliteration of such a sacred symbol like *Vyaya Chakra* placed above their Lord *Pārvanātha*. Secondly, the design was still in vogue as can be envisaged from the *Indrasabhā* cave, Ellora, where in the middle of the 9th century, the Jaina patrons undertook an identical enterprise. The floral designs of which the best examples would be seen in the *ardhamandapa* consequently falls in the middle of the 9th century A D, i.e. in *Ilan-Gautaman's* period.

### Ardhamandapa

In the *Ardhamandapa* also the same carpet design is retained over the

<sup>4</sup>, ibid (Pl XV, Fig 10)

carving of *Tiruvālurian* perhaps due to indentical reason the remaining space is covered up by a lotus pond. For this geometric design I humbly like to suggest, that they signify neither carpet nor textile but *Chandrātapa* which is traditionally spreaded over the head of a deity or a revered personality. This is more true in the case of the *Ināgarika* Jaina monks whose devotees met them in the far off dates and meadows and enshrinng them from the scorching rays of the sun under such improvised shades, payed their obeisance. Of course, the sages, who were embodiments of austerity never needed such protections for themselves. It was merely the urge of their devotees to which they acceded and no wonder that such a conventional theme would be transferred in the religious paintings of Sittannavasal.

Now, as we look to the lotus pond, we are suddenly amazed by the varied depiction of animate and inanimate objects consisting of lotuses, lilies, fishes, geese, buffaloes, elephants as well as *bhavas* or devotees (Plate I). Various interpretations have been made by the reputed scholars regarding the identification of this lotus pond. Dr Dubreuil who with the late savant T A. Gopinatha Rao discovered these paintings frankly admitted that this scene perhaps represents some episode from the religious history of the Jainas, the true import of which he did not know<sup>5</sup>. *Sri N C Mehta*<sup>6</sup> and *Sri M S S Sarma*<sup>7</sup> discussed this problem but could not come to any definite solution. *Sri S R Balasubrahmanium*<sup>8</sup> gives the following view "The lotus tank is a sacred object of the Jainas. When the embryo of *Mahāvīra* was transferred by *Hariigamesa*, Indra's messenger, from the womb of the Brahmin lady to that of the *Kṣatriya-Rāmī Trisalā*, she saw fourteen auspicious portents (*Śakuna*). One of them was the lotus pool, (*mānasasaras*) which was a lake of lotuses resorted by swans, cranes and ducks' and pleasing to the eye. But the lotus-pool depicted in the cave seems to be, in my opinion an attempt at the representation of the parable of the lotus pool graphically described in the first lecture of the second book of *Sūtra-kṛtāṅga* one of the eleven *aṅgas* which comprise the chief sacred books of the Jainas". This explanation may or may not be true because lotus pond with fishes, swans etc. have been referred in many other occasions in the Jaina scriptures and it is indeed very difficult to say which scene the painter or painters of this panel undertook to serve as their theme of depiction.

## Architrave

All side of the architrave, resting on pillars have been minutely decorated. The central portion exhibits a canopy design by foliated bands, decorated

<sup>5</sup> G Jouveau-Dubreuil, 'Pilliva Paintings'

<sup>6</sup> N C Mehta Studies in Indian Painting

<sup>7</sup> M S S Sarma 'Sittannavasal frescoes'

<sup>8</sup> S R Balasubrahmanium 'A Note on the Fresco Paintings at Sittannavasal'

with lotuses. Two outer portions also reveal naturalistic lotus buds and other floral ornamentations within the painted borders assuming the shape of a circle, a square or a parallelogram. The under-surface of the cornice also seems to have been divided into five areas which depict the lotuses, the lilies and the stylised *Hamsas* respectively

## Pillars

The maturest example of the paintings of Sittannavasal can be seen on the pillars where two dancing *apsaras* with their exquisitely graceful appearance animated, almost perspiring modulation and in the delicacy and sensitivity of their gestures perhaps stand unparalleled in the whole history of Indian painting

On the upper part of the southern pillar we find an *apsaras* whose sensitive body leans to the left with the movement of her dance. In her left hand she exhibits *gaya-hasta mudrā* and in the right palm, *patāka mudra* respectively. Her arms are adorned with *āngadas* and wristlets. In her neck, she has an elaborate *lanthi* or necklace and a string of *yājñapavita*. Her ears are decorated with *patra-kundalas* as she secured her hair in a *dhammilla* knot fastened with flowers. Her bare breast seems to be throbbing due to the toil of the dance, the exact nature of which, we can not say for the missing of her superlative physiognomy below the waist.

The second *apsaras* (Pl. II) represented in an identical position of the northern pillar seems to be equally graceful and sensitive. Her ornamented left hand is delicately stretched in a *latā-hasta* posture while her right palm exhibits the usual *patāka mudra*. In hair style, head dress and general ornamentation, she obviously resemble the other one, while her softer and more lively flesh, full round breasts, perfectly harmonious limbs and the semi divine visage speaks of a superior aesthetic fervour with which this painting seems to be endowed. Unfortunately, this painting too, lost its portions below the breasts but still in the appreciation of these two paintings N C Mehta comments "It was left to the artists of Southern India to crystallize into immortal form, the rhythm of dance and the energy of dynamic movement, as seen respectively in the glorious figures of swaying *apsaras* 'loaded with jewelled ornaments, broad-hipped, narrow-waisted, powerful and graceful as panthers' and in the noble conception of *Śiva* as *Natarāja* the divine dance"<sup>9</sup> The outlines of both the figures were drawn in deep red, their bodies were painted in faint yellow while they were finally left on a background of dull red which perfectly exposed their aesthetic quality and artistic merit.

<sup>9</sup> N C Mehta, ibid

The southern pillar again, represents a king with his queen and a man coloured in red at their front (Pl. III). Mehta,<sup>10</sup> identifies this figure with *Aidhañarīvara* or *Mahādeva*. The identification is not tangible in view of the fact that *Śiva* never wears *patra-kundala* or *Kiritamulūta*. Apparently the figure seems to be of a king who is accompanying or leading his wife probably to some sacred place, and as such, majority of the scholars identified this figure with Mahendravarman I, whom actually we find to be proceeding towards a *vihāra* with his two wives in the sculptured panels of the *Vārāha* cave at *Mahāvalipuram*. But Mr Ramachandran has put forward a very important suggestion regarding the identification of this group, which, I think, should not be lost sight of.<sup>11</sup> He turns our attention towards the facade inscription of Ilan-gautaman where the monk explicitly states that he has reconstructed the major portions of this temple and embellished them during the reign of the Pandyan king *Śrimāra-Śivallabha*. The fact is also explicit from other historical evidences, that this region came within the Pandyan dominion in Ilan-Gautaman's period and there is no reason why at the time of repainting, he will retain the effigy of a by-gone distant ruler who ultimately abandoned the Jaina faith. On the contrary, from the nature of the inscription, we can conjecture that the Pandyan ruler had some sort of acquaintance with the renovator of the Sittannavasal cave and if so, the painting may have served as memento of *Śrimāra-Śivallabha*'s visit to this sanctum with his queen both of whom must have been cordially welcomed by Ilan Gautaman. As the figures here, are heavily damaged portrait paintings, very little stylistic evidence can be gathered from them. But the only evidence on which I am prone to support Sri T N. Ramachandran is that the *Kiritamulūta* worn by the king reveals even in some minute details the conventional head dresses found in some 10th century sculptures of Tanjore.

## Technique and Legacy

So far the technique of the preparation of ground for the classical cave paintings are concerned, our scholars so often refer to the ancient 'vajra-lepa' system, the true import of which we do not know. Chemical analyses have however proved, that the grounds of the painted caves like Ajanta, Bagh, Ellora or Sittannavasal was never prepared by the same vajra-lepa formula and in this connection, I can do no better than to quote Dr. Parmasivan's report who has widely studied the distorted layers of these caves as he writes<sup>12</sup> 'Though there is a close resemblance between the artistic workmanship at Ajanta and that at Sittannavassal, there are wide variations in the handling of the materials by the artist. While the Ajantapainters are done on well-consolidated mud plaster, the Sittannavasal painters are done on well-consolidated and firm lime plaster.'

<sup>10</sup> N C Mehta, *ibid*

<sup>11</sup> T N Ramchandran *ibid*, (From this illuminating article I have taken many important suggestions which I gratefully acknowledge)

<sup>12</sup> *ibid*, P 51

While the Ajanta plaster is thick and somewhat crude, the latter is delicate and thin Ajanta painting have not got the sheen or gloss of the Sittannavasal painters. This gloss has been imparted probably through elaborate polishing. While the Ajanta pigment is held in position through the admixture of gum or glue, the Sittannavasal artist has made use of lime water for binding. This has made the pigment stick fast. Thus, in the handing of the artists' materials, the artist of Sittannavasal was far superior to the Ajanta artists."

In the colour composition we find that lime has been used for white, lamp black for black, ochre for yellow and red, *tene verte* for green and thus, the mineral colours of permanent nature has been employed that adheres firmly to the ground due to the texture of the primal coating.

So far the style of depiction is concerned, it is associated with Ajanta in one hand and *Kānchūpūram* and *Tirumallai pūram* on the other. If the dancing *apsarases* on the pillars, mark the culmination of the classical traditions of Ajanta and bagh, the lotus pool with its obsession of lives indicate the beginning of an end a salient departure from the classical idioms with which this aquatic composition is characterized

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In India, except in Western India and in parts of South India, and to some extent in the Panjab, the average Indian citizen, who is not a Jaina in faith or does not belong to the Jaina community, does not possess any adequate knowledge of Jaina Ideology and the Jaina Way of Life, as a special form of our common Indian Way of Thought and Life. In Bengal and Eastern India, we know more about Buddhism than about Jainism, although there were settled communities of Jainas in Bengal as much as in other parts of India. In present-day Bengal, we have a strong and influential community of Jainas, but this community is of later origin, being descended from Jaina businessmen and others who came to Bengal and began to settle there from the 16th century onwards, arriving from Rajasthan and Gujarat and the Panjab. It is time that a knowledge of the ideals of Jainism were spread among all sections of the Indian body-politic. The average man is not very much interested in or appreciative of philosophical speculations on the higher intellectual level. But he can easily appreciate the good or virtuous life with its sense of love and service which is led by the sincere followers of any religion. Whether Jainism believes in a personal God or not may interest mainly students of Philosophy and of Religion. But the average person is interested in seeing in practice the high ideals of life preached by Jainism, as much as by other religions. The ethic of Jainism, as that of any other religion, therefore has an immediate appeal, and can create an immediate impression and response.

One of the fundamental or basic things of Jainism, which is more characteristic of this form of Indianism than of the other two (Brahmanism and Buddhism), is its conception and practical application of the principle of **Ahimsa** and **Jiva-daya**, i.e. Non-injury to Life and Kindness to all Life. In Brahmanism, there is a scope for animal-sacrifice in religious ritual which is permitted in Vedic (**Nigamic**) as well as in certain forms of Puranic and Tantric (**Agamic**) cults, and even in some schools of philosophy. Even in this matter, there were apologists among the Brahmans वैदिकी हिंसा हिंसा न भवति (**Vaidiki himsa himsa na bhavati**) i.e. taking of life in a Vedic rite is not at all an injury which cannot be permitted. In Buddhism, whether of the Hinayana or of the Mahayana school, meat-eating is permissible, and it is quite common too. According to one account, Buddha himself contracted his last illness through taking some preparation of pork, although this is disputed. But now it is only among the higher ranks of monks in Buddhist societies that they abstain from meat involving the killing of animals. But Jaina religious men have been for the last 1500 years and more, the most uncompromisingly logical in their conception and practice of **Ahimsa**, whatever might have been the situation in very ancient times. We may question the scientific basis of a belief like what is practised by many sincere Jaina monks and nuns, namely, that they should abstain from drinking even ordinary water because water has a kind of life in it. Orthodox Jaina monks who meticulously follow the injunctions of their faith can drink water, only

when it has been boiled by others for their own use; and in this way by this boiling there has been a temporary loss or suspension of the life that is inherent in the water. Leaving this extreme type of approach apart, which we are told some very serious and sincere Jaina monks have often scrupulously adhered to, even though it entailed for them untold hardship and even loss of life, the great Jaina conception that All Life is Sacred and No Form of Life Can be Destroyed, has its value in modern times, particularly in a world where not only Nature is "red in tooth and claw" but where Humanity also has forgotton its basic humaneness, and individuals and nations are at each other's throats everywhere. So this Jaina sense of the necessity of abstaining from any kind of injury or bloodshed should act as a leaven to soften our relations with each other, not only in human society but also in the dealings of man with the lower animals. The pendulum is on one side, and it must be made to swing to the other, so that something like an equilibrium could be arrived at, and this would be for the happiness of humanity in general, without going to the extremes.

I remember on one occasion the late Dinabandhu C. F. Andrews, of illustrious memory, close friend of both Rabindranath and Gandhiji, told us at Santiniketan, after his return from one of his travels in the West, that he was convinced of the supreme importance of something like the Jaina Sense of Holiness of All Life being a sort of a need of the hour, to act as a new kind of solvent in modern individual as well as corporate life. Dinabandhu Andrews emphasised that this **Ahimsa** should be not only in relation to man but also even to the lower animals pressed to the service of man.

I think there is considerable wisdom in this approach, since unless we have the habit of looking with a certain amount of tenderness and compassion upon lower animals, we cannot properly cultivate that feeling towards human beings. Even in this matter, I am reminded of an observation made by my revered teacher of English in the Presidency College, Calcutta, the eminent Professor H M Percival. He told me (some time in 1921, in London) that it was his experience that in India we even treated inanimate objects with a certain amount of consideration, if not compassion, as if they were endowed with some kind of life and feeling. Thus, for example, we would much rather pick up a thing - it may be a piece of waste paper or a clod of earth - with our hand, rather than give it an unceremonious kick. This great atmosphere of tenderness, which we have built up in our personal behaviour and our social contacts, was unquestionably a reflex of the ideal of **Ahimsa**, which has been the greatest gift of Jainism to the Indian Way of Life.

We are, a good many of us, meat-eaters. But most of us feel, even when we are taking meat, that we are doing something improper,

something even sinful, for which we feel in our heart of hearts apologetic. We have a sense of compunction, as we frequently ask ourselves "Who has given to us the right to take the life of some other creature for preserving our own life, or for our pleasure?" Such a question would appear silly or fantastic in many parts of the world outside India. But many people are asking themselves the question — whether or not there ought to be a revision in our attitude towards Nature, living or lifeless, round about us. Dinabandhu Andrews was quite positive that such a new approach was necessary, for peace and happiness among men. This approach is the Jaina approach.

It may be particularly questioned — will it be possible to establish in the modern world the **Jaina** Ideal of **Ahimsa**? I am not at all optimistic. Even **Ahimsa** in the matter of abstention from flesh meat and fish and eggs is not a promising proposition. Even in India more people are now taking to eating meat than before. So should we stop preaching this great doctrine? No, we should persist in holding a great and a noble humanitarian ideal before all the peoples of the world. A great ideal, even though it is impossible of attainment, is something which forever inspires men, and helps them to be better. "Hitch thy wagon to a Star", as the American Philosopher said. "What good will come out of it all?" — this preaching of **Ahimsa**? We cannot promise immediate positive results. But "it would be a great victory", to hold up the beacon light of gentleness and kindness and non-injury, in a world abandoned to cruelty and tormenting and destruction.

Some knowledge of the basic tenets of Jaina philosophy which, for example, insists upon the idea that man must bring about salvation for himself by his own moral life and life of service, rather than by the mere grace of any Divinity (arbitrarily distributed among those who are specially favoured by it), will certainly create an atmosphere of questioning, and this is very vital in our attempt at reaching at the Truth. A popular compendium of Jaina doctrines and moral injunctions would be a very great help for people with an enquiring mind in all communities. In Jaina philosophy, its elaborate systems of categories and classifications are something which are meant for the specialists in philosophy alone. But, as in other religions, the basic moral precepts and training and discipline are something which have their appeal for all and sundry. Jaina literature is particularly rich in stories and anecdotes of all kinds, and story-telling as an Indian art has received the greatest amount of development in the hands of the Jainas. In a good many of Jaina religious and edifying stories, the pattern, however, is frequently almost the same — how a man, who is serious in mind and wants to realise the supreme Truth, finds no meaning in life and the world, abjures them, and by a life of religious discipline attains to his aim.

Jaina Art, flourishing hand in hand with the Buddhist and Brahmanical Art from the early centuries before Christ, is a fitting plastic expression to Jaina ideology, and this art has its great place in the Art History of India

The present Exhibition of Jaina Art is a welcome one, as it seeks to bring home to all and sundry the great preaching of the Jaina faith through the medium of art, and will thus serve a cultural purpose of very high spiritual and social significance

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*Vyāntarā devatās* who were entrusted with all necessary arrangements, made three life like images of the Lord and placed those in the other three directions so that every one present to hear him could see him face to face. In the *Chaumukha* shrines referred to above four different *Tirthankaras* are however found facing the four directions. Even if the original idea had come from the *Samavasarana* as described by Hemchandra, later the *Chaumukha* Shrines certainly had moved far from the original idea and came to correspond to similar Brahmanical concepts showing figures of four Brahmanical deities on four sides of similar shrines.

Images of *Tirthankaras* other than *Rshabhanātha* are also not unknown in Bengal. The collection of the Directorate of Archaeology, Government of West Bengal has in their collection an image of the Sixteenth *Tirthankara*, *Sāntinātha* from Rajpari, District Midnapur (A Bulletin of the Directorate of Archaeology, West Bengal, No 1 Fig 25) Standing in the usual *Kāyotsaṅga* pose the figure stands in the middle of the stela with two chauri bearing figures on two sides and the nine *Grahas* arranged in two groups above them. The *lāñchhana*, an antelope is shown upon the pedestal. The figure as its style suggests, belonged to the early part of the Tenth century A D. A stela from Bahulara in Bankura shows a stately figure of *Pārśvanātha* bedecked with the canopy of snake hoods.

One small tablet collected from Raina in Burdwan and now in the Ashutosh Museum shows figures of two *Tirthankaras* side by side. One of the figures represents *Chandraprabha* as would be evident from the crescent moon shown upon his pedestal. The badly damaged *lāñchhana* of the other comes to no help for its identification (Fig 4). This stone tablet has similarity to the tablet showing the figures of *Rshabhanātha* and *Mahāvīra* now in the British Museum and was very probably collected from Bengal.

No body will fail to notice the unparalleled grace of the bronze figure of *Rshabhanātha* in the Ashutosh Museum collected from Mānbhum (Fig 5). So far as the knowledge of the present writer goes, this is the only bronze image of any Jaina *Tirthankara* found from Bengal. In style and characterisation the figure bears affinity to the bronzes found from Kakatpur in Orissa and now to be found in the Indian Museum. It is quite probable that Jaina bronzes also had attained considerable maturity in Bengal and more of such bronze figures may be found in course of time.

The Jaina images in Bengal undoubtedly present a definite problem. There being no earlier specimen of Jaina art available to us, Ninth and Tenth century specimens suddenly put us face to face with a well advanced iconography and an artistic achievement of highly matured type. Naturally, Jain and Buddhist art in Bengal followed the same course. Both religious orders flourished in monastic seclusions and monastic establishments developed with the accumulation of grants and properties. The Pāharpur inscription informs us of a like establishment flourishing at *Vata Gohāti*. This inscription also specifically mentions of the installation of an image of a *Tirthankara* at this place. Such Jaina establishments were flourishing in North, West, and South of Bengal during the Ninth and Tenth centuries A D. There were similar Buddhist monasteries in Bengal and some old Jaina establishments were replaced by Buddhist monasteries as would be evident from the Buddhist monastery of Pāharpur. But all old Jaina establishments might not have been replaced by Buddhist monasteries and some new establishments might have also come to

flourish during the reign of the *Pālas* who were certainly quite liberal in their outlook. Along with the *Pāla*, Buddhism had made a great headway in Bengal and Bihar. *Taranāth*, the Tibetan historian mentioned the names of many Buddhist monasteries existing in Eastern India. But during the same time Brahmanism also was making great strides. There was certainly no clash between Buddhism and Brahmanism, otherwise the large number of images surviving from the *Pāla* period could not have been possible. The numerous Jaina images belonging also to this period speak of tolerance on the part of different religious orders which were existing side by side in Bengal. Both Buddhism and Jainism probably began to decline with the rise of the *Senas* in Bengal who were staunch followers of the Brahmanical creed. There is no evidence to prove any persecution on the part of the *Senas* upon religious creeds other than Brahmanism but historically speaking both religious orders based on monastic establishments probably had suffered with the rise of this new power. The survival of the Brahmanical religion, however, could not sustain the art traditions of the *Pāla* age for long. Already during the *Sena* period sculpture was becoming heavy and baroque. But Jaina tradition had not suffered this decay. Whatever Jaina sculptures have survived in Bengal speak of a very lively idiom, rich in concentrated animation. Inspite of the austerity inherent in the creed, the art reveals a purposeful attitude towards life, warm and vigorous in its appeal. The Bengal idiom of Jaina Sculpture is definitely different from the styles that flourished elsewhere. Specimens of Jaina art found from Bengal, though very few as compared to sculptures belonging to Buddhist or Brahmanical creed will certainly remain as some of the best ever produced by the adherents of the Jaina creed. Bengal will always have these specimens as a proud heritage in the field of art, works of master artists capable of infusing life and rhythm unto the hard body of stone.

# SALIBHADRA CHARITRA OF A D 1624 PAINTED BY SALIVAHANA

PRAMOD CHANDRA

We are fortunate in the preservation of thirty-nine more paintings definitely the work of *Ustād Sālivāhana* in the form of illustrations to a Ms of the *Sālibhadra Mahāmuni Charitra* dated A D 1664 in the collection of Sri Narendra Singh Singh of Calcutta<sup>1</sup>. The paintings are of miniature size, obviously *Sālivāhana's* natural mode of expression, the largest, which occupy the entire space of a folio, measuring about 36 x 19 cm. The colophon, which gives the date in the form of a chronogram as V S 1681/A D 1624,<sup>2</sup> as well as other details regarding the patrons is given below.

*Samvachchandragajarasasā mite dvītīya chaitra-sudi panchamī-tithau Sukravāra Valūlavala  
sakala-bhūpāla-visāla-kotīrahira Śrīmājjāhangīra pātsāhi pati Salem sāhi-vartamāna rājye  
Śrīmājjina-śāśana-vana pramoda vidhāna pushkarāvara dhanādhana-samāna yugapradhāna*

*Śrī Śrī Śrī Sri Jinarājāśūri vijayarājye nāgada-gotra śringāra-hāra Sā Jaitramalla  
tattanaya-savinaya-dharma dhurā dhārana dhaureya Śrīmājjinokta - samyaktva mūla sthūla-  
dvādaśa-vrata-dhāraka-Śrīpanchāparameshthi mahāmantra smāraka Srimata sahisabha śringā-  
raka-saśrika-sangha-mukhy Sā nāgada gotrīya Sā Bhāramallena-laghu-bāndhava nagada-  
gotrīya Rāja pāla-vichakshana-dhurina Sā Udayakaranā karanā jevātriśa-Mahāsimhādi sāra-  
parivāra yuten alkutam tachchha vāchyamānam chīram nandalātu Sā lkhitam chetel pan  
Lāvanya-kīrti-ganinā chitrīte chitrakārena Śālvihānena Śreyah sadā*

According to it the Ms was written on Friday, the fifth night of the full moon in the intercalary month of *Chaitra* or the Muslim month of *Rabi ul awwal*, for the perusal of the merchants *Bhāramalla*, his younger brother *Rājapāla*, *Mahāsimha* and other members of their family, all belonging to the *Nāgada gotra*, and illustrated by the painter *Sālivāhana*. Glowing tribute is paid to *Bhāramalla* who is called among other things "the adornment of the Emperor's court". He was obviously a pious *Jaina* and was a follower of the *Kharataragachchha* of which

1 The Ms was first published by Prithvi Singh Nahar "An Illustrated *Sālibhadra* Ms," Journal of the Indian Society of Oriental Art, I (1933), pp 64-67, where five paintings are reproduced. Sarabhai Nawab, *Jaina Chitra Kalpadruma*, Ahmedabad 1939, reproduces four paintings, pls LXXXVI-LXXXIX. I am deeply indebted to Sri Narendra Singh Singh for supplying photographs of some of the paintings in this Ms, four of which are reproduced here.

2 Nahar, "An Illustrated *Sālibhadra* Ms," P 64

*Yugapradhāna Jīnarāja Suri* was the Āchārya from 1618-1642<sup>1</sup> That *Ustād Sālvāhanā* worked for patrons belonging to both the *Tapāgaohchha* and *Kharataragachchha*, should not be a matter for surprise in as much as like any other painter of the period his talent was available for the use of any discerning and generous enough patron, regardless of religion or sect. Though he painted Jaina subject for Jaina patrons, it cannot be even affirmed that he was a Juna, for he equally well painted a Hindu subject for probably a Muslim patron, and the greetings he sends to *Vejayasen Suri* could have been as well sent by a Hindu, for respect for religious leaders, to whichever sect they belonged, was a common feature of society, shared alike by the emperor as well as the common folk.<sup>2</sup>

Most of the stylistic characteristics noted in the *vijñaptipatra* of A.D. 1610 are presented in the illustrations of this Ms. We have the same preference for monochrom backgrounds, vivid colouring, treatment of the human figure, same method of distinguishing planes, rectangular compositions, naturalistic portraiture with realistic modelling, as well as conventional types. True, there is a certain richness, and a somewhat easier movement, but these are features as equally accountable by the exigencies of space as by the passage of time. In one respect, however, the pictures provide us with additional information regarding *Sālvāhana's* work. Though he usually avoids the rendering of landscape, in the pictures where we do see trees and mountains<sup>3</sup> the style is exactly as one would expect. The treatment is close to that of Mughal painting, with leaves of a lighter colour shown against an indigo background but once again a tendency towards simplicity and stylization rather than the elaborate naturalism of the Mughal court style is obvious.

On the Back Cover of the Brochure Artist's impression of *Samavāsārānā* on the top as well as Sravikas offering water to Jain Monks

1 Nahar, "An Illustrated *Sālibhadra* Ms," p. 64

2 In this connection one may recall the touching devotion of *Jahāngir* for *Chidrūp* (not *Jadrūp*) Gosain as recorded in the *Tuzuk* (Rogers and Beveridge (trans.), Vol II p. 52) his meeting with the ascetic being the subject of several Mughals painting. Also see Ananda Coomaraswamy, "Portrait of Gosun Jadrup" Journal of the Royal Asiatic Society (July, 1919) pp. 389-391

3 See Nahar, "An Illustrated *Sālibhadra* Ms," pl. XIX, fig. 5

4 ibid, pl. XVII fig 4 and pl. XVIII fig 3

## *List of Exhibits of Shri Chunnial Nowlakha*

118-B, Central Avenue, Calcutta-7

- 1 A Kalka-charya sutra in 8 pages with 5 illustrations written in golden ink Early 16th A D
- 2 A Kalka-charya sutra in 12 pages, complete with 7 illustrations All pages have different floral design and black in writing - middle of 16th A D
- 3 Story of Chandana and Madan Kumar in 10 pages with 24 illustrations Mewar School painting of 18th A D
- 4 Story of Salivadra with 9 pages and 18 illustrations Jodhpur style painting of late 18th A D
- 5 24 pages of Tirthankaras with 23 illustrations with their life sketches Rajasthan Dated Samvat 1760 or 18th A D
- 6 Story of Dhana - Salibhadra in paintings 23 pages with 38 illustration on both side Jodhpur shool 18th A D
- 7 Sanghani Sutra 45 pages with 42 illustrations dated Samvat 1679 or 1622 A D Western India and Malwa style paintings
- 8 Sanghani Sutra 26 pages, with 13 illustrations Bikaner style paintings with Mughal influence in paintings Middle 17th A D
- 9 Krishna Rukmani Beli, Bikaner school painting, 17th, A D with 16 pages and 24 illustrations This book was written under the order of Maharaja Pirthwiraj Singhji of Bikaner (one of the noblest in the court of Akbar)
- 10 Sanghani Sutra with 32 pages and 19 illustrations, Western Indian and Mughal style paintings Samvat 1699 and 1642 A D
- 11 Kalpa-Sutra with 82 pages and 34 illustrations Western Indian style paintings Samvat 1644 and 1587 A D
- 12 Story of heaven and hell, 5 pages and 9 illustrations, Jodhpur school paintings, 18th, A D
- 13 A Kalpa-Sutra with 125 pages and 42 illustrations, western Indian style 16th, A D
- 14 Kalpa-Sutra 4 pages and 4 illustrations written in golden ink and different colour of each page, early 16th, A D , Western Indian School of paintings
- 15 Jari work book cover 17th, A D with the scence of 8 Mangalas and 16 dreams
- 16 Gold Jari work book cover on green silk cloth, 17th, A D with 8, Mangalas and 16 dreams
- 17 A silver book cover with 8, Mangalas and 16 dreams, 18th, A D.
- 18 A Papermacy book cover of 18th, A D with the scene of Trisila Devi sleeping and dreaming 14 dreams Jodhpur school of painting

19. A Jari work on red silk book cover of 8 Mangalas and 14 dreams
20. A papermacy book-cover, Mughal school 17th, A D King Sidharat and queen Trisila Devi, enjoying music in a garden
21. A papermacey book-cover 18th A D Jodhpur school A Tirthankara sitting surrounded by 4 devotees and on other side are 8 Mangalas
22. A Black stone image of Tirthankara sitting in meditaton, 9th AD from Abhaneri Rajasthan
23. A painted book cover inlaid with silver and gold with the scene of Rani Tirisila Devi sleeping & dreaming the 14 dreams Jodhpur school of painting 18th A D
24. A gold lacker work book cover with a procession of Neminath on horse chariot after renouncing the king-ship and became a saint The other side king enjoying the music and the queen in toilet Mandu school early 17th A D
25. A needle work with silk & silver thread on red silk book cover of 8 Mangalas & 14 dreams Malwa work of 17th A D
26. A needle work with silk book cover with floral design—Mughal work of Art 18th A D.
27. A jari work book cover on red silk, 17th A D with 8 Mangalas & 14 dreams
28. -do- -do- -do-
29. A painting ( two pages of a sutra ) Tirisila Devi sitting in a throne holding Mahavira in arms Border work with dancing female figures and male chowri bearer 16th A D Western Indian School
30. A green silk & jari Malwa work book cover of 8 Mangalas & 16 dreams 18th A.D
31. A lacker work book cover of early 18th A D Mewar School with a scene of 14 dreams 8 Mangalas and also a painting of Saraswati with a worshiper
32. A lacker work book cover of Jodhpur School of painting 18th A D. with a scene of Tirthankara Mahavira in samavasaana while Indra & other gods and sadhus are worshiping The other side are of 8 Mangalas
33. A jari work book cover 18th A.D with 2 peacock dancing opposite to each other and on the other side are two parrots dancing
34. A lacker work book cover with a procession of Neminatha on way to morriage The other side are 8 Mangalas Jodhpur / Jaiselmir School 18th A D
35. A red silk and jari work book cover of 18th A D Jaiselmir work with 8 Mangalas & 14 dreams
36. 16th Century A D Painting of Parsavanatha in meditation while Elephant is offering a lotus flower to him and other painting of Dada Dutta Suri being carried by his devotees Mewar School
37. Painting of black (Sanwalia) Parsvanathji being worshipped by his Veel devotees with Music & dances 18th A D Dungarpur School
38. A red stone Jain image of Tirthankara standing with 2 devotees on both side and angels on the top of both side 12th A D from Madhya Bharat.

39. A 16th A D wooden carved with figure and red lacquered work temple door from Gujarat

40. A -do- -do- different

41. A -do- -do- different

42. Bardhaman-Bidya Pat In centre Mahavira sitting in Padmasan and on his both sides are Indras and surrounded all side by Matanga Yakhsha, Brahma Santi Yakhsha, Saraswati Devi and Siddhyaika Sasan Devi  
Bottom - Naba-Graha and devotees are dancing and Music  
14th, A D Western Indian school of painting

43. Hrinkar Pat or Mayabriz Pat  
Hrin contains 24 Tirthankaras and surrounded by Arhanta, Siddha, Acharya, Upadhyaya, Sadhus and Nabapada Indra Surya Etc  
Top of pata both sides are Dharanendra and Padmavati Pratingriya and Berutiya  
Bottom - Guru Maharaj, Sasan Devi and Sarvan Yakhsha.  
The pat in form of Universe being supported by Sahasra-Nag 15th, A D Western Indian School

44. Gowtamaswami Pat On top of the pat are Dancing Vairava and Devi on horse back with sword and shield Below are Dharn-endra and Padmavati 14th, A D Western School of painting

45. Universe Pat, with the scene of Mountains. seas, rivers Etc , 16th A D

46. Painting of Parsavanathji Mewar, 18th, A D

47. Painting of Arhanta with God and Goddess 18th, A D Mewar

48. Painting in three pages of Kalpa-Sutra, Mandu School 15th, A D (1470) (Pages from Deva Saha no pad) Borders are different type of floral design with plenty of Islamic influence on them

49. Painting -do- -do-

50. Painting in three pages of Kalpa-Sutra, Mandu School Middle of 15th A D

51. Painting -do- -do-

52. Painting of Mahavira in Dhyan Mudra and Kevalgyan. 18th, A.D Bikaner School

53. Painting of Kalika-Acharya Katha, in three different scene.

54. Painting in two pages of Kalka-Acharya Katha

55. Painting of Tirthankara Rikhaba Deva with Luxmi, Saraswati, Ganesha Manibhadra and Brahamani Jodhpur, 18th, A D

56. Painting of Bal-Gopal Stuti in three pages, Western Indian School 15th, A D.

57. Painting of Devotees in dancing and music on occasion of birth of Mahavira 15th, A D Western Indian School

58. Painting of Bhaktamara-Stotra Mewar School 17th, A D

59. -do- -do-

60. -do- -do-

61. -do- -do-

62. One Gujarat woodcarving panel of Sasan Devi 16th. A D

# Collection of Hon. Sri Bijoy Singh Nahar

## Manuscript

- 1 Illustrated pages from Kalpasutra
- 2 " " " Kalkacharya Katha
- 3 " " " Raipasene Sutra Britti, Dt V S 1652
4. " Mriganka Lekha Sagarchandra Ras V S 1774
- 5 " Salibhadra Mahamuni Choupai V S 1826
- 6 " Scene of marriage of Salibhadra with 32 Girls
- 7 Kalyanmandir Stotra.
8. Bhupala Chaubisi
- 9 Prachin Jain Yoga Bidhi

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## Figures :

- 1 Image of Lord Mahavira (Jade)
- 2 , , Lord Rishavadeva (crystal)
- 3 Jain Image Mathura (Red Sand Stone)
- 4 Image of Bahubali (Sandle wood)
- 5 , , Lord Rishavadeva (South India)
6. Back portion of the Image of Lord Parswanath with inscription Dt V S 1011 (954 A D )
- 7 24 Tirthankars with Canarese inscription.
- 8 Bronze Jain Figure Dt V S 1150
- 9 Bronze Petal with Image of Lord Adinath V' S. 1660
- 10 Baonze Petal with Jain Image
- 11 Head of a Jain Image Jaisalmer
12. Glass beads with Jain auspicious Signs.

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## Paintings

1. Jain Saraswati & Lachmi painting
- 2 Painting on cloth about 13th Century.
- 3 Jain Gold manuscript
- 4 Chaturvidha Sangha - Sadhu, Sadhvi, Sravak, Sravika, Monk, Nun, Layman & woman
- 5 Jina Labha Suri preaching.
- 6 Jain painting
7. Leave from "Avashyak Churni" Dt V S 1529
- 8 Scene from the life of Jina Chandra Suri
- 9 Jain Yantra on Cloth
- 10 Jain banner Jamboodvip
- 11 Rishimantra Yantra
- 12 Shatadala padma Yantra - Lodrava (Jaisalmer) Rubbing on Paper  
This symbolises 100 Slokas all ending with 'Ma' (ମା) This was composed by Sahaja Kirti Gan in the year V S 1675, at the time of restoration of the Temple of Lord Parswanath at Lodarava, the old capital of Jaisalmer.

*The following illustrated manuscripts from the collection of  
Sri Narendra Singh Singh of Calcutta*

- 1 Kalpa Sutia—Dated, Samvat 1556 Illustrations 37 Leaves 91
- 2 Kalpa Sutra—Dated, Samvat 1598 Illustrations 60 Leaves 137
- 3 Kalyan Mandir Stotra—Dated, Samvat 1850 Illustrations 40 Leaves 44 (Missing 3 pages)
- 4 Uttaradhyana Sutra—Dated, Samvat 1685 Leaves 1-46
- 5 Salibhadra-Chaitra—Dated, 1 1625 A D Illustrations 39 Leaves 48.

*The following illustrated manuscripts from the collection of  
Sri Bijoy Singh Nahar of Calcutta*

- 1 Kalpa Sutra—Illustrations 32 Leaves 82
- 2 Kalkcharya Katha—Illustrations 6 Leaves 8.
- 3 Vipaka Sutra—Dated, Samvat 158, Illustrations 2 Leaves 34
- 4 Manabati - Manatunga Chaopal—Dated, Samvat 1847 Illustrations 30 , Leaves 25, Painter-Joy Krishan Mather.
- 5 Bhupala Chaubisi—(Kavya-Bhasa-Artha)
- 6 Raipraseni Sutra Britti—Dated, Samvat 1652, Illustration 1 Leaves 80
7. Kalyan Mandir Stotra—By Banarası Das, Illustration 43 Leaves 43

*From the collection of Muni Sri Punyavinayji, Ahmedabad  
by Courtesy Mis Siromati Tagore*

- 1 Kalikacharya Katha 15th Century.
- 2 Sangrahanı Prakaran 16th "
- 3 Chandraraja's Ras 18th "
- 4 Uttar-adhyayana Sutra 18th "
5. Parswanath Hrinkar Kalpa 15th "
6. Parswanath Kalpa 15th "

*From the collection of Lady Ranu Mukherjee  
3 Pcs Round Paintings depicting Nav-Pada*

# *Why We Remember Mahavira*

We, the members of Bharata Jaina Mahamandal, consider ourselves very luckily that providence has given us this opportunity of inaugurating the week connected with the advent of one of the World's greatest thinkers and Reformers - Lord Mahavira.

This function and the programmes that will follow during the week give us not only an opportunity to pay homage to the Great Soul of Lord Mahavira, but also remind us to think deeply and try to understand how great a bearing his messages of Ahimsa and Aparigraha have in this age of ours.

It is more than 2563 years that he was born and yet we remember him every day. But why? Certainly not because we may gain anything materially nor out of Reverence for the past.

We remember Him because He was one of those great men who stamped infinity on the thought and life of mankind, who added to the invisible forces of goodness in the World.

His deep wisdom, His omniscient vision, His exquisite courtesy, humility and gentleness of soul and His abounding humanity proclaim that the destiny of man is to know himself and thereby further the universal life of which he is an integral element.

We remember him, adore him, idealise him not because he enunciated a set of Principles, but because he had shown to us through his personal life that freedom really exists in self-possession, not material possession, self command - not command on others. He is known as Jina, the Spiritual Conqueror, as, Arihanta the conqueror of animal instinct, as Mahavira, the great Hero.

He is also known as Keval-Jnani, which I believe, means that he was the personification of true knowledge or in other words universal and final truth. From him we learn the principles of Anekantavada. Anekantavada is nothing but looking at the reality from many points. Reality is complex and to be known should be viewed from many aspects as an attitude not of mere tolerance, but of appreciation of others' points of view.

Another thing that we learn from him is Sama-bhava that is an attitude towards others, which is free both of malice and attachment.

If we study the history of his era it will be quite clear and evident that Society was facing social and economic unrest. He had, through his significant contribution, changed the direction of that unrest from the possibility of a violent revolution to the epoch-making revolution of Ahimsa and Aparigraha. Thus He had brought a revolution in Human thought through his new and radical approach.

To-day the world is again in the midst of a crisis

Love of wealth and power has reached unprecedented proportions Things control life and we have come to believe that Economic Welfare is the end of all existences.

We are so engrossed in our efforts to attain a materially prosperous life that we have become oblivious to ultimate questions

The deep moral earnestness is not there - moral life is shaken to its foundations. We dismiss ultimate questions as absurd and unanswerable

Our modern technological civilisation and mass Society has turned us into so many de-personalised units The qualities of Human values are given little importance in this age of statistical averages.

I am afraid I can't resist the temptation of quoting a para in which Dr Radhakrishnan has brilliantly analysed the modern society

"the spectre of mass hovers over public affairs, industry, business, social life and manners The great danger with the mass is not right thought or wrong thought but the utter absence of thought The immense impact of mass media on our lives encourages passivity, acquiescence, conformity The mind is benumbed and the will paralysed Those who manipulate the people acquire great influence Politics has become a gamble in mass psychology It is the masses who are being exploited today for ideological crusades The leaders of public opinion use the techniques of propaganda for controlling public opinion "

The unprecedented and undreamt of power placed by science and technology bereft of Humanism has today brought mankind to a point of crisis In this Thermo-Nuclear age man holds in his mortal hands the power to abolish all forms of human poverty and suffering and also all forms of human life

"Every man woman, and child lives under a Nuclear sword of Democles, hanging by the slenderest of threads capable of being cut at any moment by accident or miscalculation or by madness of a single person " (Kennedy)

Today inspite of the Test Ban Treaty the stock pile of Nuclear Bombs coupled with the research for unconceivably deadlier weapons threaten the future of mankind

Therefore the question before each one of us is—shall we abolish the weapons of war or be abolished ourselves ?

To destroy arms, however, is not enough We must destroy the need for arms For this mankind must create an atmosphere, an environment, a rational society, where exploitation and violence the major causes of tension and friction are outlawed

For this we have to create a New order of Society based on the principles of Ahimsa & Aparigraha

Let us ponder for a moment how the teachings of Lord Mahavira can help us

**MEMBERS**

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Shri Vimla Devi Simal	Shri Shanti Chand Bhandari
Shri Kuntha Jain	Shri Trambak Bhai Damani
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**TREASURER**

Shri Deep Chand Kankaria

**JOINT SECRETARIES**

Shri Omkarlal Bohra	• Kumar Chandra Singh Dudhoria
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**PRESIDENT**

**SHRI RATAN LAL RAMPURIA**

If we study his life and teachings dispassionately we realise that society can be improved only with the improvement of the individual.

The 3 gems ratnatraya of his teachings are samyak-darsana, samyak-jnana and samyak-caritra. The last includes the five vows, (1) Ahimsa or non-injury to living beings (2) Satya, truthfulness, (3) a-steya, non-stealing, (4) brahmacharya or self-control, (5) a-parigraha or abstention from greed The test of the religion is caritra or conduct We will be judged by our conduct It is of no avail if our ideals are good, and our life and conduct are not good

If we study Mahavira's life and teachings dispassionately we realise that society can be improved only with the improvement of the individuals. We also learn from Mahatmaji that exemplary conduct makes much greater impact on the masses compared to verbose lectures. Rampant corruption, nepotism and favouritism are eating away the vitals of our nation Yet unfortunately this fundamental question is receiving little attention from our Leaders Failure to lay stress on the importance of Caritra or conduct have brought us to a dangerous point When we talk of lofty ideals but do not adopt them in life, we forget that it is not our outer conduct but inner life which matters

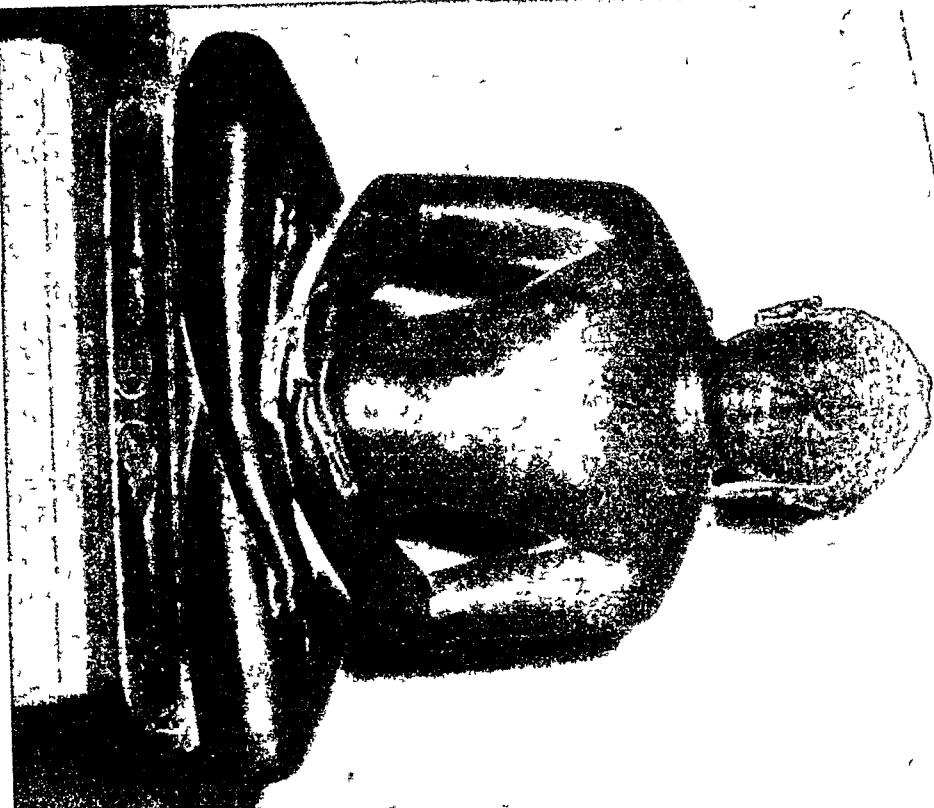
Dr Radhakrishnan has very rightly remarked —

"Sensitive and informed minds believe that the fundamental need of the world, far deeper than any social, political or economic readjustment, is a spiritual reawakening, a recovery of faith Great movements of spirit arise when despair at the breakdown of civilisation makes the mind susceptible of the recognition of the insufficiency of the existing order and the need for rethinking its foundations and shifting this bases Science with its new prospect of a possible liquidation of the world by man's own wanton interference reminds us of the warning that the wages of sin is death "

Ahimsa and Aparigraha are no longer matters of religious belief or ritual of any particular sect Mankind is slowly realising that the only way to avert the possibilities of Thermo-Nuclear catastrophe and cataclysm lies in the adoption of these great ideals

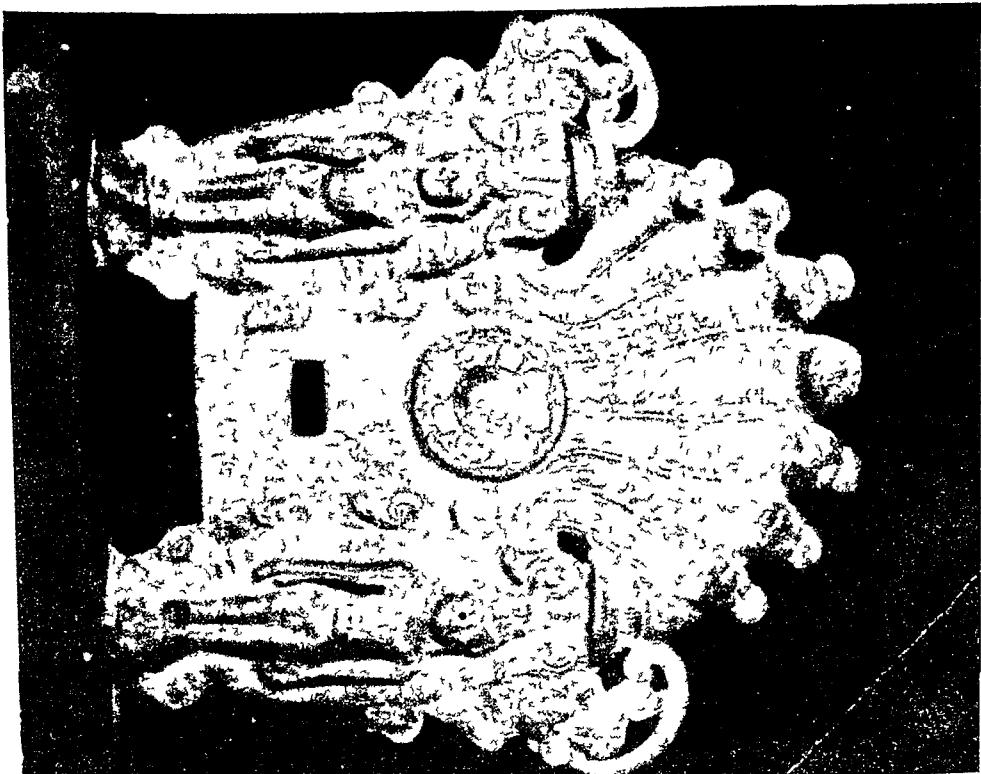
Let us not forget that Ahimsa and Aparigraha are the highest expression of man's civilised and cultural Ethics against the baseness of exploitation, violence and killing,

With these words we pay homage to Lord Mahavira and in the name of humanity, we appeal to you, our distinguished friends and particularly to the Press who have a great hand in moulding public opinion, to launch a crusade against terror Let us on this auspicious occasion invoke the blessing of Peace through Ahimsa and Aparigraha



A Black stone image of Trihankar sitting in meditation,  
9th A D —from Abhaneri Rainthan

Courtesy Sri Chunnal Nowlka



Back portion of the image of Lord Parsvanath  
9th A D —from Abhaneri Rainthan

Courtesy

Sri Bijoy Singh Nahar